



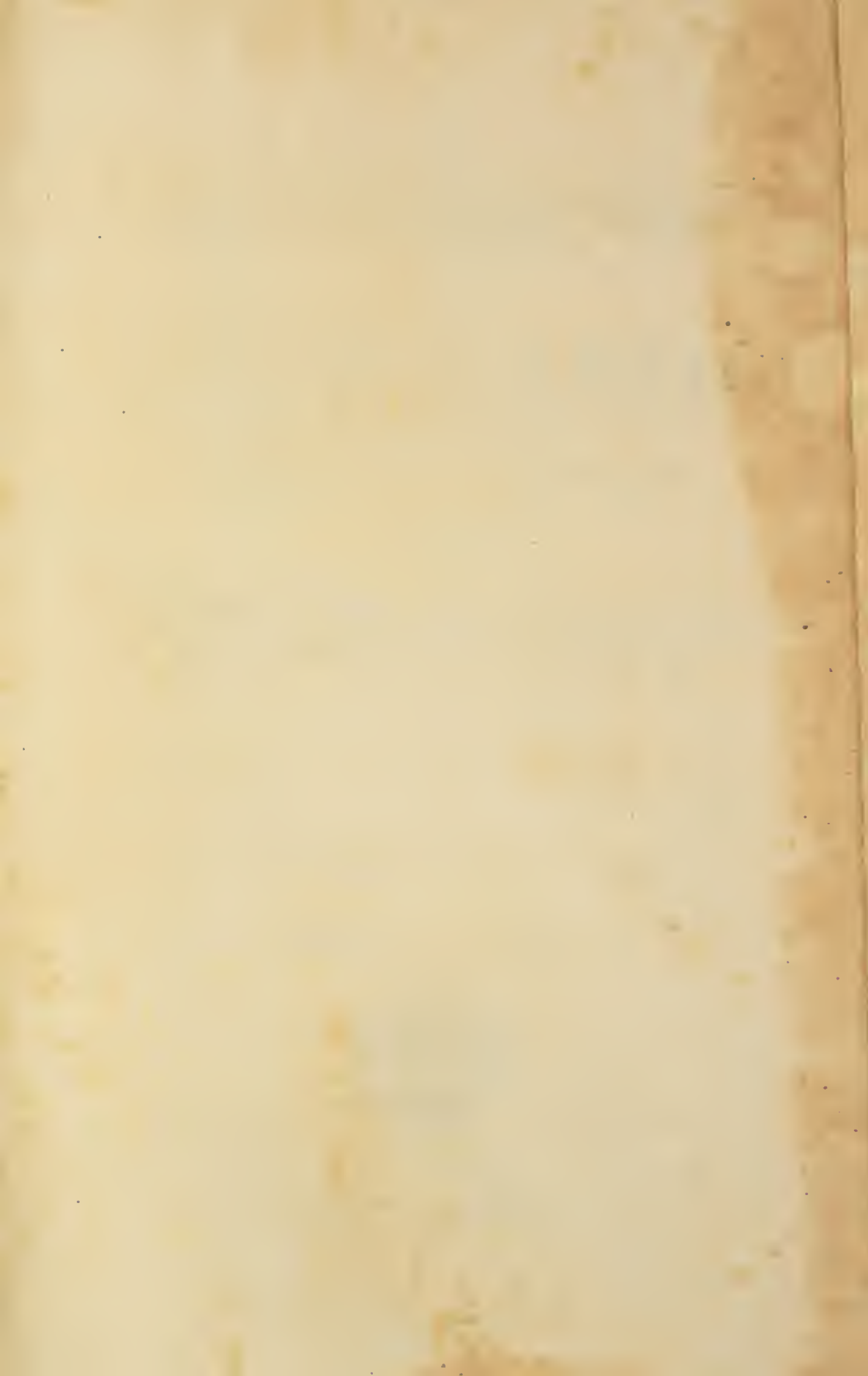
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THE
ARCHITECTURE
OF
A. PALLADIO;
BOOK *the* THIRD.

Wherein is Treated of
Ways, Streets, Bridges, Squares, Basilicas or Courts
of Justice, Xiftes or Places of Exercife, &c.

The Whole Revis'd, Design'd, and Publish'd
By GIACOMO LEONI, a Venetian; *Architect to His m^{ty}*
SERENE HIGHNESS, the Late

ELECTOR PALATINE.

Translated from the Italian Original.



L O N D O N,
Printed for the A U T H O R.

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THE
P R E F A C E
TO THE
R E A D E R.



HAVING treated as fully as may be of private Buildings, (or the Houses and other conveniences belonging to particular Persons) and having mention'd all the most necessary directions that ought to be observ'd about the same; having over and above this, given the designs of several of those Houses that have been built by my self, whether within or without the City, and also of those made by the Antients, according as

Vitruvius has them: 'tis highly convenient, that turning my Discourse to more excellent and magnificent Fabricks, I shou'd now proceed to treat of publick Edifices; wherein (because they consist of larger dimensions, and that they are beautify'd with more curious Ornaments than private ones, as serving for the use and conveniency of every body) Princes have a most ample field to shew the World the greatness of their Souls, and Architects are furnish'd with the fairest opportunity, to demonstrate their own Abilites in excellent and surprizing inventions. Wherefore, as well in this Book, in which I begin my *Antiquities*, as in those others, which (God willing) are to follow, it is my desire, that by so much the greater application may be us'd in considering the little I shall say, and the designs I shall give; by how much greater fatigue and longer watchings I have been reducing those Fragments that remain of ancient Buildings into such a form, that I hope the lovers of Antiquity may reap pleasure from the same, and the studious of Architecture receive much benefit: especially seeing that much more is

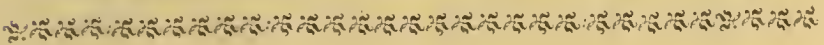
learnt in a little time from good Examples, or Originals by measuring of them, and by seeing entire Edifices with all their parts describ'd on a little piece of Paper; than can in a long time be learnt from words, by which the Reader becomes able only in Idea, and not without some difficulty, to attain to a firm and certain knowledge of what he reads, and to bring it afterwards into practice with great fatigue. Every Person who is not altogether depriv'd of Judgment, may very manifestly perceive, how excellent the manner was, which the Antients us'd in their Buildings; seeing that after so long a space of time, after so many destructions and mutations of Empires, there still remain in *Italy*, and out of it, the vestiges or ruins of so great a number of their stately Edifices, by the means whereof we come to a certain knowledge of the *Roman* virtue and greatness, which otherwise perhaps had not been believ'd. In this third Book therefore I shall observe the following method, in placing the designs that are contain'd in the same. I shall first give those of Streets, High-ways, and Bridges, as being that part of Architecture which appertains to the Ornament of Cities and Provinces, and which serves for the general conveniency of all sorts of Men. For, as in the other Fabricks made by the Antients, it's easily discover'd that they spar'd no expence or labour, to bring them to that height of excellency, allow'd them, even by our imperfection: so they took no small care in the ordering of their Ways, finishing them in such a manner, that thereby, at this very time, may be learnt their greatness and magnanimity; since, to render them commodious and short, they pierc'd Mountains, drain'd Bogs, and built Bridges, thus making those Passages easy and plain, which were interrump'd by uneven Vallies, or rapid Rivers. Next I shall treat of *Forums*, or publick places (according as *Vitruvius* teaches us that the *Greeks* and *Romans* made them) and likewise of those Buildings which ought to be erected about such squares: and since among these, that place is worthy of much consideration, where the Judges administer Justice, call'd by the Antients a *Basilica*, I shall give the particular designs of the same. But since it is not sufficient that Countries and Cities be ever so well divided into their severall districts, and regulated by most wholesome Laws; nor that we have Magistrates, who, as Executors of the Laws, keep the Citizens in obedience: if Men be not also render'd wise by the help of Learning, and strong as well as healthy by the Exercise of their Bodies (so to become capable both to govern others, and themselves, and to make good defence against those that would oppress them) this is the principal reason, why the Inhabitants

tants of any Country, being divided at first into many little Cantons, did afterwards unite and founded Cities. And for this reason also (as *Vitruvius* relates) the antient *Grecians* erected certain Buildings in their Cities, which they call'd *Pelestras*, and *Xystes*, wherein the Philosophers came to dispute and discourse about the Sciences, and the youth exercis'd themselves every day: as at certain set times the whole People came there together, to see the *Athletes* (or Fencers and Wrestlers) play their prizes; I shall therefore give the designs of these Edifices, and so an end will be put to this third Book, which shall be follow'd by that of *Temples* for the exercise of Religion, without which no civil policy can be possibly maintain'd.





T H E
T H I R D B O O K.



C H A P. I.

Of Ways and Streets.




THE Ways ought to be short, convenient, secure, pleasant, and beautiful. They will be short and convenient, if made in a strait line; and so large, that Carriages and Horses be no hindrance to each other when they meet: wherefore it was provided by law among the Antients, that where the Ways were strait, they should not be less than eight foot in breadth; nor less than sixteen, when they were crooked or winding. The Ways will be further convenient, if they are made every where equal; that is to say, that there be no places in them where Armies may not easily march, and that there be no difficulty of passage, either from Waters or Rivers: whence we read, that the Emperor *Trajan*, having regard to these two conditions (which are necessarily requir'd in all Ways) when he repair'd the most celebrated *Appian* Way, which in many places was impair'd by time, he drain'd marshy places, levell'd Mountains, fill'd up Vallies, and making Bridges where it was necessary, he render'd travelling upon this Road easy and expeditious. The Ways will be secure, if made on elevated places; or if in the plain, there be, as was the manner of the Antients, a Ditch and Banks on each side: and that there be no places too near, where Robbers or Enemies may conveniently hide themselves; so that Strangers and Armies may in such ways preserve themselves from surprize, and readily discover any ambush that might be laid for them. Such Ways then, as have the three qualifications aforesaid, must be necessarily fine, and very agreeable to Passengers; by reason that, in the Country, their strait direction, the conveniencies they bring, with the various and distant prospects they afford, must needs alleviate a great part of the fatigue, and fill the mind with satisfaction and delight, presenting always new Landshapes

Landſchapes to the Eye. In the City there cannot be a more agreeable ſight, than a ſtrait, even, and large Street, having magnificent Houſes on each ſide, and built with thoſe Ornaments which are mention'd in the preceding Books. Now as in Towns, the Streets are beautify'd by Buildings; ſo in the Country are the Ways adorn'd by Trees, which, being planted on both ſides, delight our minds by their verdure, and highly reſreſh us with their ſhade. Of ſuch ſorts of Ways out of the City, there are many in the *Vicentine*: and among the reſt thoſe are famous which are at *Cicogna*, the *Villa* of Count *Edward Thiene*, and at *Quinto*, the *Villa* of Count *Ottavio* of the ſame Family, which having been directed by me, were afterwards beautify'd and adorn'd by the diligence and induſtry of the ſaid Gentlemen. The Ways made in this manner afford numberleſs Conveniencies, becauſe that by reaſon of their being ſtrait, and ſomewhat higher than the reſt of the ground (always ſpeaking of thoſe in the Country) the Enemy may be diſcover'd aſar off, as I ſaid before, in time of War, whereby a Commander is at liberty to take the reſolution he thinks moſt fitting: beſides that at other times great profit ariſes from their ſhortneſs and eaſineſs, by reaſon of the Buſineſs and Traffick that is carry'd on by them. But becauſe all Ways are either within or without the City, I ſhall firſt particularize the qualifications requiſite in thoſe within the City, and next how thoſe ſhould be made that are without. Yet ſeeing that military Ways are one thing, and non-military another, the firſt being ſuch as paſs through the miſt of the City, that lead from one City to another, that ſerve for the common uſe of all Paſſengers, for Carriages to drive, or Armies to march; and the ſecond being ſuch as iſſue out of the other, leading from one military way to another, or are made for the uſe and conveniency of ſome particular *Villa*: I ſhall in the following Chapters treat of the military Ways only, quite omitting the non-military, becauſe theſe ought to be regulated according to thoſe; and that the more like to them they are, the more commendable they will be.



C H A P. II.

Of the Compartment of the Ways (or Streets) within the City.

N the compartment, or distribution of the ways in a City, or Town, regard must be ever had to the temperament of the Air, and also to the region of Heaven, or the climate under which the place is situated: because where the Air is cold or temperate, there the Streets ought to be made large and noble, since thereby the City will become more wholesom, convenient, and beautiful: it being certain, that by how much less piercing, and withal by how much freer the Air is, by so much the less will it offend the head; and therefore by how much more a Town is situated in a cold place, or in a piercing Air, and that the Houses are high, by so much the larger ought the Streets to be made, that they may be visited by the Sun in every part of them. As for what concerns conveniency, since there is more room in large than in narrow Streets, for Men, Cattle, and Carriages, there is no doubt but those are much more convenient than these: and it being likewise manifest, that broad Streets are more lightfome, and that therefore the one side of such a Street is less eclips'd by the opposite side, the beautifulness of Temples and Palaces must needs be seen to greater advantage in the large than in the narrow Streets, whence greater pleasure arises in the mind, and greater Ornament accrues to the City. But if the Town is situated in a hot climate, the Streets ought to be made narrow and the Houses built high; that by the shade and straitness of the passage, the heat of the Air may be temper'd, and consequently that it may become more healthy: as this is well known by the example of *Rome*, which, as we read in *Cornelius Tacitus*, grew more hot and less healthy, after *Nero*, in order to make it more beautiful, had enlarg'd its Streets. In this case however, for the greater ornament and conveniency of the City, the Street that is fullest of the principal Trades, and the most frequented by Strangers, ought to be made large, and adorn'd with magnificent and sumptuous Buildings; because the Strangers that pass thro it will readily conclude, that the other Streets of the City bear a proportion to the largeness and beauty of this. The principal Streets, which we have nam'd *military*, ought to be so compar'd, as to be strait, and to lead in a direct line from the Gates to the chief place or square of the City; and likewise, if the situation will permit it, sometimes

sometimes from one Gate directly to the Gate on the opposite side: nor ought it to be forgotten, that according to the compass of the City, there should in the same Street, and on the same line, or in any other such Street, and leading from which of the Gates you please, be made one, or more such squares, somewhat less than the principal one. The other Streets of the City, at least the finest of them, ought not only to lead to the principal Square, or open place; but also to the remarkable Temples, Palaces, Porticos, and other publick Fabricks. But the greatest care must be taken in this compartment of the Streets, that (as *Vitruvius* teaches in the sixth Chapter of his first Book) they do not directly face any of the principal winds, that these may not blow violently or furiously into the same, but that they may come broken; gentle, purified, and spent; lest you fall into the same inconvenience with those, who of old in the Isle of *Lesbos* comparted the Streets of *Metelinum*, from which City the whole Island has taken its name. The Ways, or Streets, of a Town must be always pav'd; and we read that in the Consulship of *Emilius* they begun to pave the Streets of *Rome*, whereof some are seen at this day, and which are all even, consisting of Stones unequal in their bigness and angles: which sort of paving, how it was performed, we shall teach lower in this Book. But if you would divide the place for the passage of Men, from that for the use of Carriages and Beasts, 'tis my opinion that *Porticos* should be made on each side of the Street, under the cover of which the Citizens may go about their affairs, without being annoy'd by the Sun, the Rain, or the Snow; and in this manner are almost all the Streets of *Pudua*, a very antient City, famous for its University. Or if *Porticos* be not made, in which case the Streets will be more large and pleasant, a border must be pav'd on each side with broad Stones, or square Tyles, which are a sort of Bricks larger than *Quadrels*; or common ones; and the reason is, that in walking they never offend the feet: so that the middle of the Street will be left for Carriages and Beasts, and may be pav'd with Flint, or any other hard Stone. There must be a Kennel in the middle of the Street, towards which each side is gently to incline, that the Rain-water which falls off the Houses may run all into one Channel, and have a free and easy course: whence the Streets will be left clean, and no bad Air be produc'd; as it happens, when such Waters gather into one place, and stagnate or putrify there.

CH A P. III.

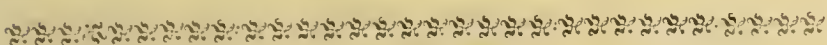
Of the Ways, or Roads, without the City.

THE Ways without the City ought to be made large, commodious on both sides, and planted with Trees, by whose shade the Passengers are shelter'd from the heat of the Sun in Summer, as their Eyes will be agreeably refresh'd by their verdure. The Antients laid out great care and labour on such Ways: and therefore, that they might always continue in good repair, they created Prefects, Overseers, or Curators of the same. They made a great many of those Ways, which, altho spoilt by time, yet still preserve in some places the memory of their beauty and conveniency. But among the most famous are the *Flaminian* and *Appian* Ways. The first was made by the Consul *Flaminius*, after his victory over the *Ligurians* (or *Genoese*.) It begun at the Gate *Flamentana* (at this day call'd *Porto del popolo*) and passing thro *Tuscany* and *Umbria*, it led to *Ariminum*; from which City it was afterwards by *Marcus Lepidus* his Colleague continu'd to *Bononia* (now *Bologna*) and near the foot of the *Alps*, winding round the Marshes, it ended at *Aquileia*. The *Appian* Way took its name from *Appius Claudius*, by whom it was made with great labour and expence; whence, by reason of its magnificence, and the wonderful art that was laid out upon it, it was call'd the *Queen of Roads*. This Way took its beginning from the *Coliseo* (or *Pompey's Amphitheatre*) and leading thro the *Porta-capena* (a Gate of *Rome* so call'd) it extended quite to *Brundisium*. It was carry'd only to *Capua* by *Appius*: nor is it certain who was the Author of it beyond, tho by some it is thought to be *Cesar*, because *Plutarch* says, that the care of this Way being committed to *Cesar*, he laid out upon it a great sum of Money. It was last of all repair'd by the Emperor *Trajan*, who, as I said above, by draining of Marshes, levelling of Mountains, filling up of Vallies, and making Bridges where it was necessary, restor'd it to be both expeditious and most agreeable to Passengers. The *Aurelian* Way is likewise highly celebrated, so called from *Aurelius* a Citizen of *Rome*, who made it. It begun at the *Aurelian Gate*, now called the Gate of *St. Pancrace*; and extending it self along the maritime places of *Tuscany*, it ended at *Pisa*. Of no less renown were the *Numentan*, the *Prenestin*, and the *Labican* Ways. The first begun from the Gate *Viminalis*, now call'd the Gate of *St. Agnes*, and extended to the City of *Numentum*: The second begun at the Gate *Esquilina*, now call'd that of *St.*

St. *Laurence* ; the third from the Gate *Nevia* (which is now the *Porta-maggiore*) and both these ways led to the City of *Preneſte*, call'd at this day *Pelleſtrino*, and to the famous City of *Labicana*. There were a great many other Ways which are mention'd and celebrated by Authors, as the *Via Salaria*, the *Collatina*; the *Latina*, and others; every one of which took its name either from the Perſon that made it, or from the Gate where it begun, or from the place where it ended. But for conveniency and beauty they muſt have been all far ſurpaſt by the *Portuenſian* Way, which reach'd from *Rome* to *Oſtia* ; becauſe, as *Alberti* affirms to have obſerv'd, it was divided into two Ways, between each of which there was a courſe of Stones higher by a foot than the reſt of the Way, and which ſerv'd for a diviſion: ſo that people went by one of theſe Ways, and return'd by the other, thus avoiding all hindrance or jostling of each other; and it was indeed a very convenient invention, conſidering the prodigious concourſe of People that was then at *Rome* from all parts of the World. The Antients made theſe military Roads after two manner of ways; that is, either by paving them with Stones, or covering them all over with Gravel and Sand. The Ways of the firſt fort (as far as by ſome remains of them we have been able to conjecture) were divided into three ſpaces. On that in the miſt, which was higher than the other two, and which was a little riſing in the middle, that no Water might ſtay upon it, but run off immediately, went the People who travell'd on foot. It was pav'd with uncertain Stones, that is, ſuch as had unequal ſides and angles; in which kind of paving, as is ſaid elſewhere, they us'd a ſquare-rule of lead, which they open'd and clos'd according to the figure of the Stones, whence they join'd them perfectly well together, and with great readineſs. The other two ſpaces on each ſide of this were made a little lower, and were cover'd with Sand and fine Gravel, being deſtin'd for the paſſage of Horſes and other Carriage. Each of theſe ſpaces were half as large as that in the middle, from which they were divided by a range of Stones pitch'd edge-way; and at certain diſtances were other Stones ſomewhat higher, on which they got up when they wou'd mount on Horſeback, the Antients not having had the uſe of Stirrups. Beſides the Stones for this purpoſe, there were other Stones a good deal higher, on which at equal ſpaces were engrav'd the Miles of the whole Journey; which Stones were ſet up, and the ways meaſur'd by *Cneus Gracchus*. The military Ways after the ſecond manner, that is to ſay, made of Sand and Gravel, were rais'd by the Antients a little in the middle; for which reaſon no water being able to remain upon them, and con-

sitting of matter very apt to become quickly dry, they were at all times even and smooth without either dirt or dust. Of this sort one is to be seen in *Friuli*, which by the Inhabitants is call'd the *Posthumous* way, and it leads into *Hungary*. There is another of them in the Country of *Padua*, which taking its beginning from the said City, at the place call'd *Argere*, passes thro the midst of *Cicogna*, the *Villa* of the Counts *Edward* and *Theodore de Thieni*, Brothers, and leads to those *Alps* which divide *Italy* from *Germany*. The following draught * is of the first manner of Ways, by which may be understood how the *Ostian* Way was made: but I have not thought it necessary to make any design of the second manner of Ways, because it is a most easy matter in it self; neither is there any difficulty to make them swelling towards the middle, in order to make the Waters run off.

- A. *The middle space for the passage of People on foot.*
- C. *The Ways on each side for the passage of Carriages and Cattle.*
- B. *The Stones by the help of which People got on Horseback.*
- D. *The military Stones, to mark the distances to and from Rome.*
- E. *A section of the three Ways, shewing their different levels.*



C H A P. IV.

*Of such things as are to be observ'd in building of
Bridges, and what situation ought to be chosen for
this purpose.*



THE convenience of Bridges was first thought upon, because many Rivers are not fordable by reason of their largeness, depth, and rapidity: upon which account it may be well said, that Bridges are a principal part of the way; and are nothing else, but a Street, or way continu'd over the Water. Bridges therefore ought to have the self-same qualifications, that we judg'd requisite in all other Fabrieks: which are, that they should be convenient, beautiful, and durable. They will be convenient, when they are not rais'd above the level of the rest of the Way, or that being rais'd, they be of easy ascent and descent; and likewise when such a place is chosen for Building them, as shall be most commodious for the whole Province or the whole City, according as they are built within

* Plate 1.



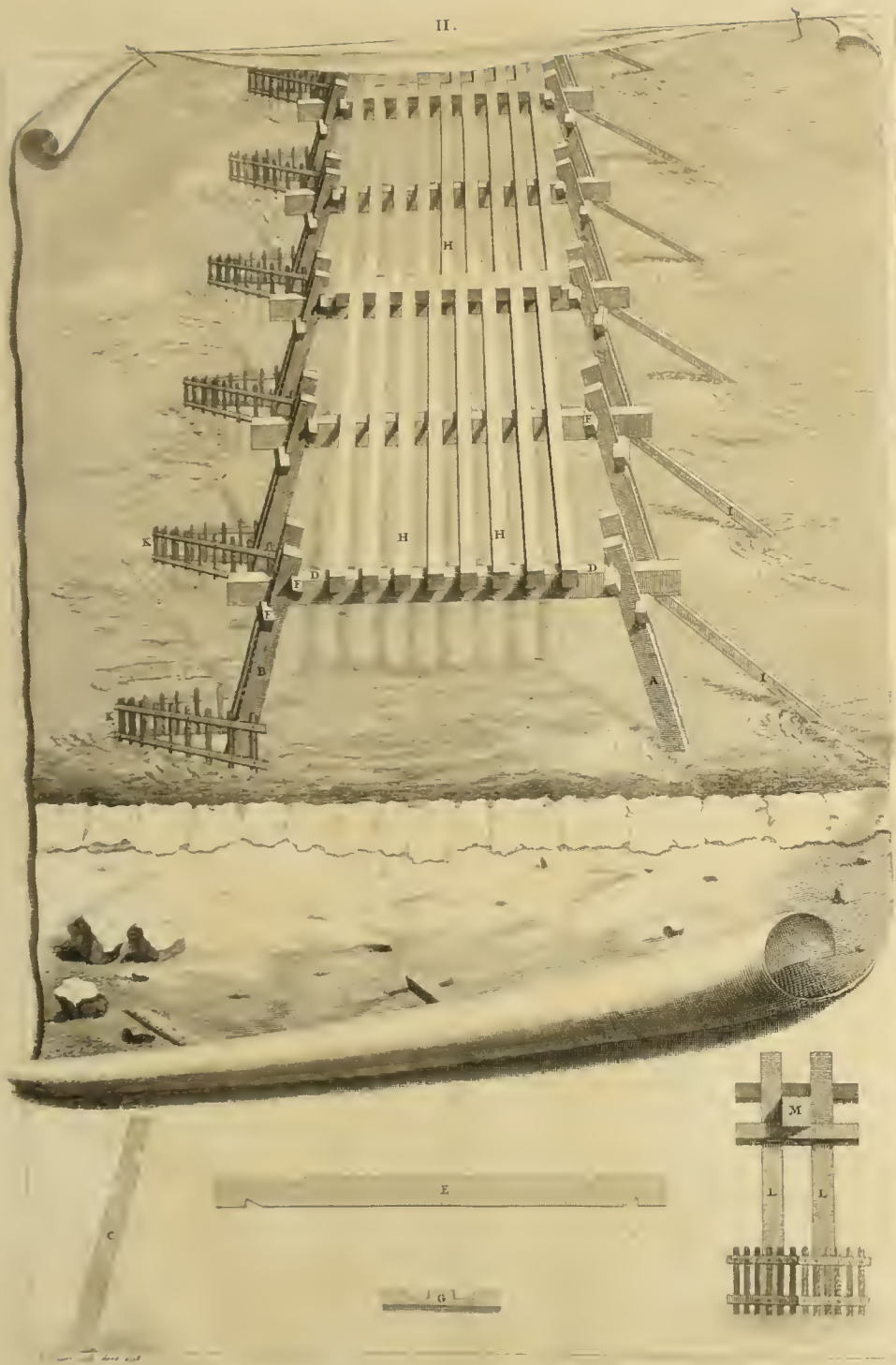
or without the Walls: and therefore that place is to be chosen, to which there is an easy passage from all other parts; I mean that it be towards the midst of the Province or the City (as *Nicotris* Queen of *Babylon* did in the Bridge which she built over the *Euphrates*) and not in a corner, where it can be only serviceable to a few. Bridges will be fine and durable, if they are made in the manner, and according to the proportions which shall be particulariz'd in this Book: but in chusing a situation for building them, care must be taken to pitch upon such a place, as shall give ground to hope that the Bridge may be perpetual, and where it may be built with less expence if possible than elsewhere. Wherefore that place must be chosen where the River is shallowest, and where its bed or bottom is even and uniform, that is to say, either of Stone or of Gravel-stone: because (as I said in my first Book, when I spoke of places for laying Foundations) Stone and Gravel are excellent Foundations in Waters. Besides this, swallows and whirlpools ought to be avoided, and that part of the River's bed which is sandy, or has much Clay in it: because being continually mov'd by the Water-floods, they often change the bed; and the Foundations being thus undermin'd, the work must necessarily fall to ruin. But supposing the bed of the River to be altogether of Gravel and Sand, then the Foundations must be made as I shall direct hereafter when I treat of Stone-Bridges. Regard ought likewise to be had in chusing the situation of a Bridge, that it be in the part of a River where its course is straightest; since the winding and uneven parts of the Banks are expos'd to be wash'd away by the Waters, whence the Bridge in such a case would become destitute of Land-tyes, and remain an Island: besides that, in time of Land-floods the Waters draw into those tortuosities all the matter that it washes from the Banks and the Fields; which not being able to move directly forwards, but resting there, it stops other things, and turning towards the Piles, fills up the Arches, whereby the work suffers in such a manner, that by the weight of the Water it falls in time to ruin. You shall therefore chuse such a place for building a Bridge, as may be in the middle of a Country or City, and consequently commodious for all the Inhabitants: as also where the course of the River is direct, and its bed shallow, equal, and uniform. But seeing Bridges are made either of Timber or Stone, I shall discourse both of the one and the other way; and at the same time give the draughts as well of some ancient Bridges, as of some modern ones.



C H A P. V.

Of Wooden Bridges, and what is to be observ'd in the Building of them.

BRIDGES are made of Wood, either for one particular occasion, as for all those accidents which were wont to happen in War (of which sort the most celebrated is that which *Cesar* built over the *Rhine*) or that they may continually serve for every bodies convenience. Thus we read that *Hercules*, when having kill'd *Geryon*, he victoriously drove his Herd thro *Italy*, built the first Bridge that ever was on the *Tyber*, in the place where *Rome* was afterwards founded, and it was therefore call'd the *holy Bridge*. It was situated on that part of the River where *Ancus Martius* had afterwards made the *Sublician Bridge*, which was likewise all of Timber, and the pieces of it were so artificially join'd together, that it might be taken up, and carry'd whithersoever it should be necessary; neither were there any Nails in it, or Iron for any use. It is not known how it was contriv'd, only writers say, that it was laid over great pieces of Timber, which supported others, from whence it took its name of *Sublician*, because in the *Volscian* Tongue such pieces were call'd *Sublices*. This was the Bridge that *Horatius Cocles* defended, so beneficially for his Country, and so gloriously for himself. It was near to *Ripa*, where some remains of it may be seen still in the middle of the River: for it was afterwards built of Stone by *Emilius Lepidus* when he was *Prator*, and repair'd by the Emperors *Tiberius* and *Antoninus Pius*. Such wooden Bridges ought to be made very substantial, and of large pieces of Timber strongly join'd together, in such sort that there be no danger of their breaking; neither by the multitude of Men and Beasts that pass over them, nor by the weight of Carriages and Artillery, nor yet that they be ruined by Inundations or Floods. Wherefore those which are made at the Gates of Cities (which we call Draw-bridges, because they can be drawn up or let down) are, instead of paving, commonly overlaid with Rods and plates of Iron, that they may not be broken or worn by the wheels of Carriages or the feet of Cattle. The pieces of Timber (as well those which are fix'd in the Water, as those which make the length and breadth of the Bridge) ought to be long and thick in proportion to what the depth, the breadth, and the rapidity of the River shall require. But because the particulars are infinite, no certain or determinate rule can be given about them: and therefore I shall




shall present you with some draughts, and specify their proportions, whereby every one, as occasion offers, or his genius is happy, may take his measures, and perform what shall be worthy of praise.



CH A P. VI.

Of the Bridge order'd by Cesar to be laid over the Rhine.

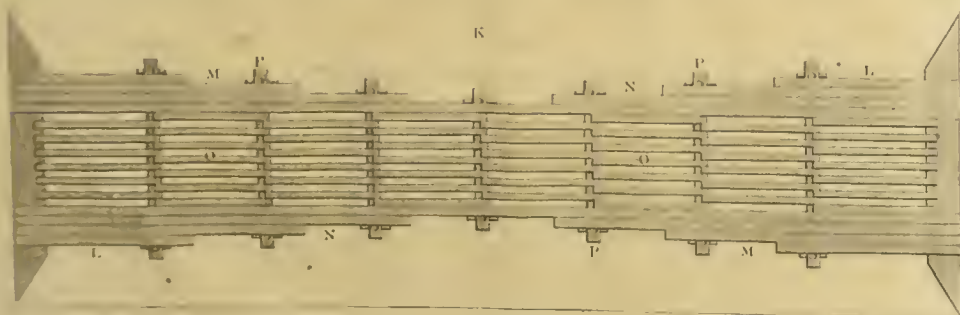
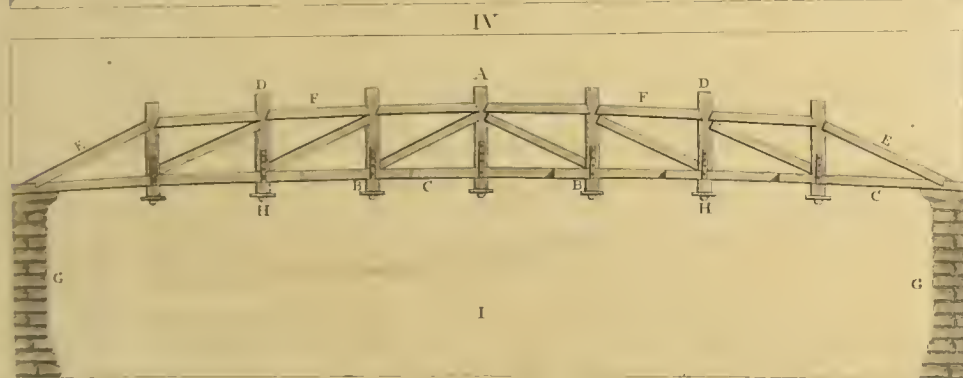
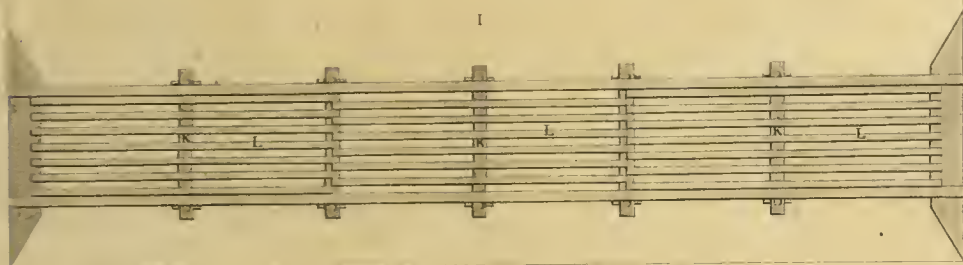
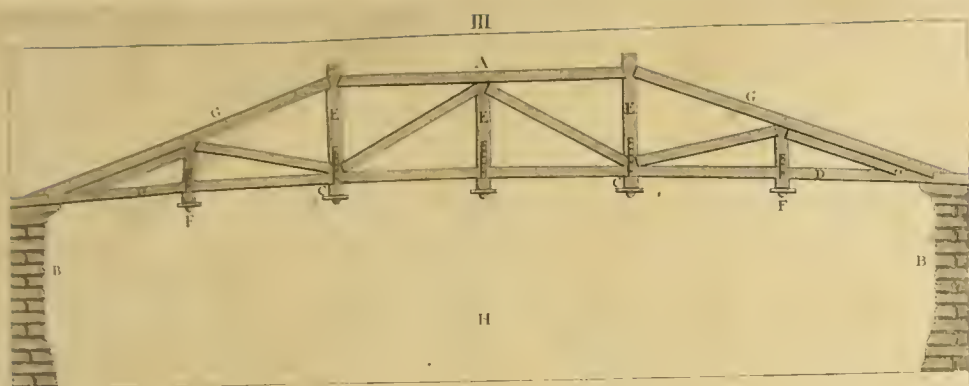
ULIUS CESAR having resolv'd to pass the *Rhine* (as he says himself in the fourth Book of his Commentaries) that the *Germans* might be made sensible of the *Roman* Power; and judging that it would neither be a way secure in it self, nor a thing worthy of him or the People of *Rome*, if he should pass in boats; he forthwith order'd a Bridge, which was an admirable and most difficult piece of work, by reason of the largeness, depth, and rapidity of the River. But how this Bridge was contriv'd, altho he expressly writes it, is yet a great Controversy, because we do not perfectly conceive the force of some terms in his description; and therefore various draughts have been made of it, according to mens various Ideas. I having likewise mention'd it a little higher, I would not let this opportunity slip to set down the * design which I imagin'd about it in my Youth, when I first read those *Commentaries*; because, in my opinion, it agrees very much with the words of *Cesar*: and also because it succeeded to a wonder, as experience has shown, in a Bridge, which I suddenly built over the *Bacchiglione* without *Vicenza*. It is not however my intention hereby to confute the opinion of others, who were all of them most learned Persons, and highly praise-worthy, for having left the designs of this Bridge in their Books as they understood it; thus by their wit and labour greatly facilitating the understanding of it to us, that come after them. But before I give my design, I shall produce the words of *Cesar*, which are as follows. *Rationem igitur Pontis hanc instituit. Tigna bina sequipedalia, paululum ab imo præacuta, dimensa ad altitudinem fluminis, intervallo pedum duorum inter se jungebat. Hac cum machinationibus immissa in flumen defixerat, festucisque adegerat; non sublicæ modo directæ ad perpendiculum, sed prona ac fastigiata, ut secundum naturam fluminis procumberent. His item contraria duo, ad eundem modum juncta, intervallo pedum quadragenum, ab inferiore parte contra vim atque impetum fluminis conversa, statuebat. Hac utraque, insuper bipedalibus immixtis, quantum eorum tignorum junctura trabibus distabat, binis utrinque fibu-*

* Plate II.

lis ab extrema parte distinebantur: quibus disclusis, atque in contrariam partem revinctis, tanta erat operis firmitudo, atque ea rerum natura, ut quo major vis aquæ sese incitavisset, hoc ærtius illigata tenerentur. Hæc directæ injecta materia contexebantur, ac longuriis cratibusque consternebantur, ac nihilsecius, sublice, ad inferiorem partem fluminis oblique adjungebantur, quæ pro ariete subjecta & tam omni opere conjuncta, vim fluminis exciperent: & aliæ item supra pontem mediocri spatio, ut si arborum trunci sive naves, deiciendi operis causa, essent a barbaris missæ, his defensoribus earum rerum vis minueretur, ne ponti nocerent. The sense of these words is, that he order'd a Bridge in this manner. He join'd together two pieces of Timber, each a foot and a half thick, distant from each other two foot; somewhat sharp towards the lower end, and as long as the depth of the River requir'd. Having by Engines stuck these pieces in the bottom of the River, he caus'd them to be ramm'd down, not perpendicularly, but leaning and inclining according to the course of the River. Over-against these, in the lower part of the River, and at the distance of forty foot, he fix'd two others join'd together in the same manner, inclining these against the stream and force of the River. Between these two double Piles they laid long summers two foot thick (according to their distance from each other) which were at each end held fast by two braces, which pressing contrary to one another, so great was the strength of the work, and such was the nature of it, that by how much greater was the force of the Water, by so much the faster was all link'd together. These summers were join'd with other summers across them, and cover'd with long Poles and Hurdles. Over and above this, there were in the lower part of the River Piles or Posts, which sloping against the Bridge, serv'd for buttresses against the force of the River. There were others added in the upper part of the River, at a little distance from the Bridge; that if the Trunks of great Trees or Ships should be let down by the Barbarians to ruin the Works, the violence of such things should be lessen'd by these defences, so that the Bridge might not be damag'd. Thus *Cesar* describes the Bridge by him laid over the *Rhine*; to which description the following draught seems to me very conformable. The principal parts of it are marked by Letters.

A. The two pieces of Timber join'd together, each a foot and a half thick, somewhat sharp towards the lower end, fix'd in the River not perpendicularly, but leaning according to the stream, and at two foot distance from each other.

B. The



- B. *The other two pieces of Timber fix'd in the lower part of the River over against the pieces now-mention'd, and forty foot distant from them, but leaning against the stream.*
- C. *The figure of one of those pieces by it self.*
- D. *The pieces of Timber, two foot thick every way, which made the breadth of the Bridge, which was forty foot.*
- E. *One of those pieces by it self.*
- F. *The Braces, which being open, or divided the one from the other, and bound contrariwise (that is to say, one in the inner part, and the other in the outer part; one above, and another under the pieces two foot thick, which made the breadth of the Bridge) did so strengthen the whole work, that the greater the force of the water, or the heavier any weight was upon the Bridge; the more it united, and the firmer it became.*
- G. *Is one of the braces or ties by it self.*
- H. *The pieces of Timber laid the length of the Bridge, and which were cover'd with Poles and Hurdles.*
- I. *The posts below the Bridge, which leaning against, and join'd to the whole work, resisted the violence of the stream.*
- K. *The posts above the Bridge to defend it, should the Enemy let down the river trees or vessels to destroy it.*
- L. *Two of those pieces of timber, which, join'd together, stood in the river, not perpendicularly, but leaning.*
- M. *The head of the pieces which made the breadth of the Bridge.*

C H A P. VII.

Of the Bridge on the Cismone.



THE *Cismone* is a River, which descending from the Mountains that divide *Italy* from *Germany*, enters into the *Brenta* a little above *Bassano*; and as well because it is most rapid, as that the Mountaneers send down by it great quantities of Timber, a resolution was taken to make a Bridge over it: yet without fixing any posts in the Water, because they were shaken and worn by the violence of the stream, and by the Stones and the Trees which it continually rould down; whence Count *Giacomo Angaranno*, who is Lord of the Bridge, was under the necessity of renewing it every year. * The invention of this Bridge is, in my opinion, well worth taking notice of, because it may be servicable wherever the said difficulties occur; and further,

° Plate III.

because

because Bridges so made are solid, beautiful, and convenient: solid, because all their parts mutually support each other; beautiful, because the Carpenter's work is very agreeable; and convenient, because they are plain, and in the same line with the rest of the way. The River, where this Bridge stands, is a hundred foot broad. This breadth is divided into six equal parts, and at the end of each part (except at the Banks, which are fortify'd with two solid buttments of Stone) are plac'd the beams which make the bed and breadth of the bridge; upon which leaving a little space at their extremities, are laid other beams longwise, which make the sides of the Bridge. Over these, plumb with the first, are dispos'd on the one and the other side the *Collonelli* or little pillars; as we vulgarly call those pieces, which, in such works, are set up an end. These little Pillars are fasten'd to the beams (which, as I said, make the breadth of the Bridge) with Iron-cramps, made to pass thro a hole order'd for this purpose in the heads of the said beams, in that part which advances beyond the pieces that make the sides. These Cramps, because they are in the upper part along the said strait and plain Pillars perforated in several places, and in the under part near to the thick beams we mention'd, and with one hole sufficiently big, went into the Pillars, and fasten'd again below with little Bars or Pins of Iron made for this purpose. Hence the whole work becomes in a manner united, so that the beams which make the breadth of the Bridge, and those of the sides, are as it were one piece with the Pillars; and the Pillars thus come to support the beams which make the breadth, as these again are supported by the arms which reach from one Pillar to another. In this manner all the parts mutually support each other, and their nature becomes such, that the greater weight there is on the Bridge, so much the faster do they close together, and increase the strength of the work. All the said arms, and other pieces of Timber that make up the body of the Bridge, are no more than a foot in breadth, nor in thickness more than three fourths. But those pieces which make the bed of the Bridge, that is such as are laid longwise, are a great deal smaller.

- A. *The elevation of the flank of the Bridge.*
- B. *The solid Stone-work against each Bank.*
- C. *The heads of the beams that go across, or make the breadth of the Bridge.*
- D. *The beams that make the sides.*
- E. *The Collonelli or Pillars, making the rails of the Bridge.*
- F. *The heads of the Cramps, with the pins of Iron.*
- G. *The braces, which bearing contrary to each other, support the whole work.*
- H. *The bottom of the River.*

I. *The*

- I. *The plan of the Bridge.*
 K. *The beams that go across, and advance beyond the sides, near which sides are the holes for the cramps.*
 L. *The small beams which cover the bed of the Bridge.*



C H A P. VIII.

Of three other inventions, according to which wooden Bridges may be made without fixing any posts in the Water.



BRIDGES of Wood may be built without any Posts in the Water, like that on the *Cismone*, after three other ways, whereof I would not fail giving the designs, because they are of a very fine contrivance: and so much the more, that they will be easily understood by every one who has learnt the terms made use of in the Bridge on the *Cismone*, since these Bridges likewise consist of beams laid across, of pillars, of braces, of cramps, and of beams laid longwise, which make the sides. Now Bridges, according to the first invention *, are made thus. Having fortify'd the Banks with solid buttments as far as requisite, at a little distance from them must be laid one of the beams which make the breadth of the Bridge, and then upon it must be dispos'd the beams which make the sides, which with one of their heads are to lay upon the bank, and be made fast to the same. Then upon these, plum with the beam laid for the breadth, must be plac'd the *Collonelli*, or Pillars, which are to be fasten'd into the said beams with cramps of Iron, and supported by the braces well fix'd in the head of the Bridge, that is, in the beams which make the sides, upon the bank. Afterwards leaving as much space, as shall be left by the said beam for the breadth, to the bank, you must lay the other beam for the breadth, which shall be in the same manner fasten'd to the beams, which are to be laid over it lengthwise, and also to the pillars, as the pillars will be supported by their braces. And thus must it be done from one end to the other, or as far as it will be necessary, observing always in such Bridges, that in the midst of the breadth there be a pillar whose braces shall meet over-against one another, and in the upper part must be put other beams, which reaching from one pillar to another, will keep them united, and (together with the braces plac'd in the head of the Bridge) they will make a por-

* *Plate IV.*

tion of a circle less than a semicircle. Thus making every brace bear up its pillar, and every pillar the cross beam and those that make the sides, every part bears its own weight. Such Bridges are large at their heads, and grow narrow towards the middle of their length. There is none of this sort in *Italy*; but discoursing with Messer *Alexander Picchioni* of *Mirandola*, he told me that he saw one in *Germany*.

- | | |
|---|---|
| A. <i>The upright of the flank of the Bridge.</i> | K. <i>The plan of the bridge.</i> |
| B. <i>The heads of the beams which make the breadth of it.</i> | L. <i>The first beams, which at one head are supported by the bank, and at the other by the first cross beam.</i> |
| C. <i>The beams which are laid longwise.</i> | M. <i>The second beams, which are borne up by the first and second beams of the breadth.</i> |
| D. <i>The pillars.</i> | N. <i>The third beams, borne up by the second and third beams of the breadth.</i> |
| E. <i>The braces, which being made fast in the beams of the length, support the pillars.</i> | O. <i>Cross beams, which make the bed of the bridge.</i> |
| F. <i>The beams that bind one pillar to the other, reaching between them, and making a portion of a circle.</i> | P. <i>After these follow the beams which make the breadth, borne up (as I said) by the pillars to which they are fasten'd, and the pillars supported by their braces.</i> |
| G. <i>The butments upon each bank.</i> | |
| H. <i>The heads of the iron pins.</i> | |
| I. <i>The bottom of the river.</i> | |

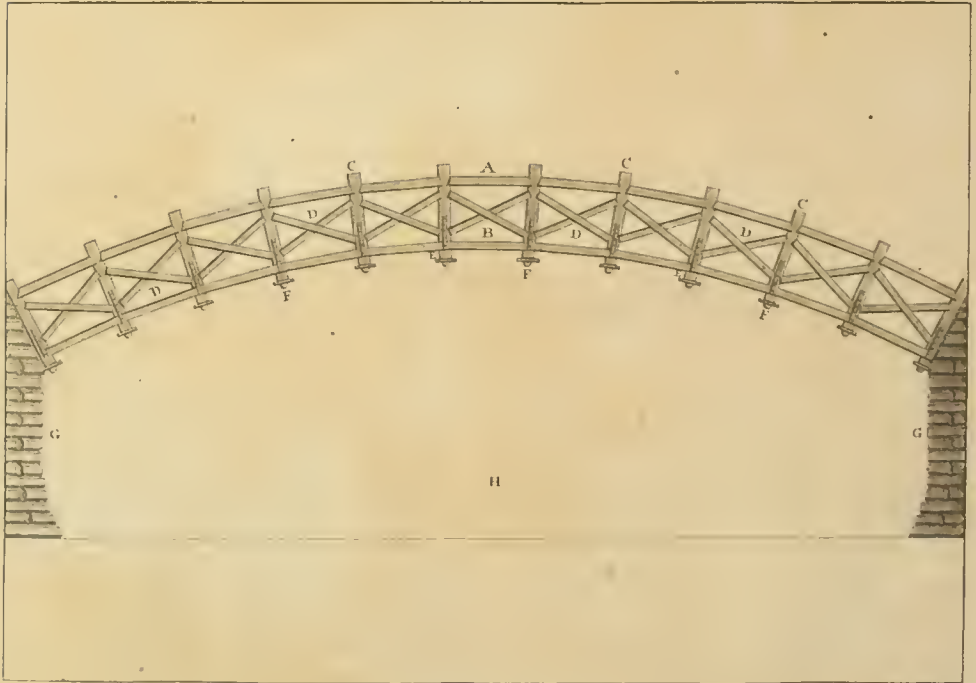
The invention of the * following Bridge has the upper part, which supports the whole weight, made of a portion of a circle less than a semicircle; and has the braces which go from one pillar to another so made, that they cross each other in the midst of the space between the pillars. The beams which make the ground or bottom of the Bridge, are fasten'd to the pillars by cramps, as in the former invention. For a greater strength two beams may be added at each end of the Bridge, which being so fasten'd in the pilasters at one end of their heads, come leaning with the other head under the first pillars, because such would help much to bear up the weight of the Bridge.

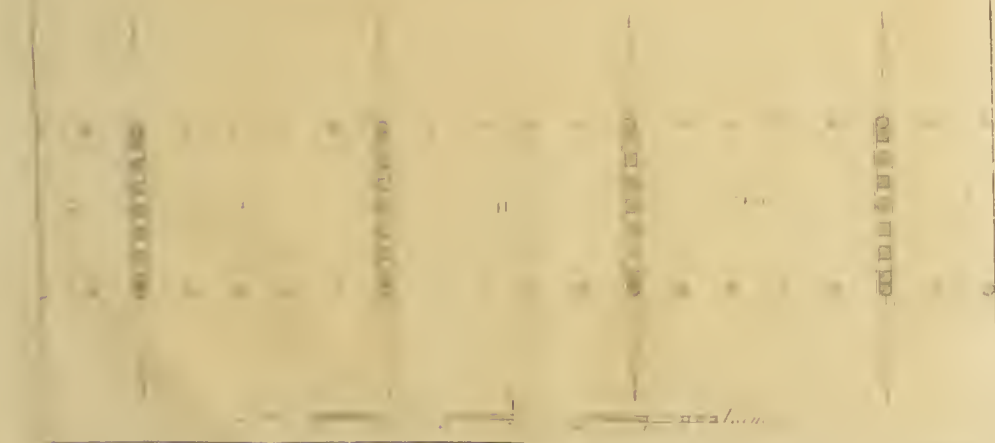
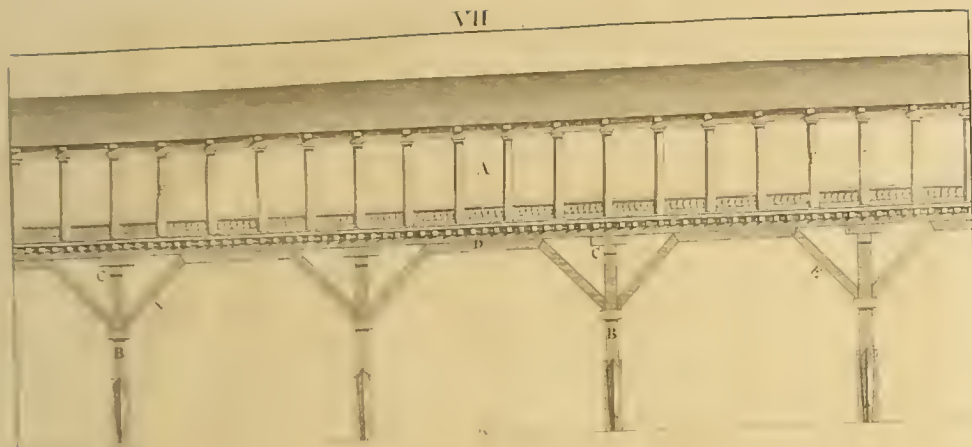
- | | |
|--|--|
| A. <i>The upright of the Bridge in flank.</i> | head, help to bear up the weight. |
| B. <i>The beams which make the sides of the Bridge.</i> | F. <i>The braces which serve as rails to the Bridge.</i> |
| C. <i>The heads of the beams which make the breadth.</i> | G. <i>The pillars.</i> |
| D. <i>The heads of the iron pins.</i> | H. <i>The butments against each bank.</i> |
| E. <i>The beams, which plac'd under the Bridge at each</i> | I. <i>The bottom of the river.</i> |
| | K. <i>The bed of the Bridge.</i> |

V



VI





Bridges of this * last invention may be made with a greater or a lesser Arch than what is shewn by the draught, according as shall be found necessary from the quality of the situation, and the greatness of the River. The height of the Bridge, in which are the rails or braces that go from one pillar to another, will be the eleventh part of the breadth of the River. All the *radii* or lines of the pillars must correspond to the center, which will make the work very strong; and the pillars will bear up the beams laid athwart and along the Bridge, as in the foregoing ones. The Bridges of these four kinds may be made as much in length as occasion shall require, but all their parts must be made proportionably greater.

A. *The upright of the Bridge in flank.*

B. *Its bottom or bed.*

C. *The pillars.*

D. *The braces which support the pillars.*

E. *The heads of the beams, which make the breadth of the Bridge.*

F. *The heads of the Iron pins.*

G. *The buttresses against each bank.*

H. *The bottom of the river.*



CHAP. IX.

Of the Bridge of Bassano.



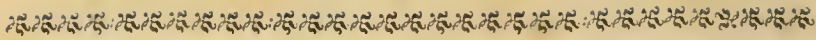
NEAR *Bassano*, a place at the foot of the *Alps* which separate *Italy* from *Germany*, I have order'd the wooden Bridge that follows † over the *Brenta*, a most rapid River, that empties itself into the Sea near *Venice*, and was call'd by the antients *Meduacus*, to which (as *Livy* relates in his first *Decad*) *Cleonymus* the *Spartan* came with a Fleet before the *Trojan War*. This River, in the place where the Bridge is built, is in breadth one hundred and eighty foot. This breadth is divided into five equal parts, because the two banks being well fortify'd with beams of Oak and Larix, there were four rows of piles plac'd in the River, distant every row from another thirty four foot and a half; each of these rows consist of eight piles thirty foot long, a foot and a half thick every way, and two foot distant from each other: whence the whole length of the Bridge came to be divided into five spaces, and its breadth to be twenty six foot. Over these rows of piles were plac'd Joysts, long in proportion to the said breadth (those Joysts so plac'd are vulgarly call'd cross-pieces) which being fasten'd into the Piles fix'd in the

* Plate VI.

† Plate VII.

River, keep them all join'd and united together. Over these cross pieces, plum to the said Joysfs, were plac'd eight other Joysfs, according to the length of the Bridge, and reaching from one row to the other: and by reason that the distance between these rows is very great, whence the Joysfs laid longwise might difficultly bear any very great weight that should come over them, there were plac'd between these and the cross pieces certain beams, that serve as shouldering pieces to bear part of the weight. Besides this, there were other beams, which being made fast in those Piles that stood in the River, and leaning one towards the other, came to be join'd to another beam plac'd in the middle of the said distance under each of the beams of the length. These leaning beams so order'd represent a portion of a circle, rising the fourth part of its diameter. And thus the work becomes beautiful as to its form, and strong withal, by reason the beams, which make the length of the Bridge, come to be double in the midst. Over these, and across them, are put other beams, which make the bed or bottom of the Bridge, projecting their heads a little beyond the rest of the work, and they appear like the modillions of a Cornice. On the one and the other side-beams of the Bridge are plac'd the Pillars which support the roof, and make it serve for a Gallery; all which render the whole work most convenient and beautiful.

- A. *The upright of the Flank of the Bridge.*
- B. *The rows of Piles standing in the Water.*
- C. *The heads of the cross pieces.*
- D. *The beams which make the length of the Bridge, and over which may be seen the heads of the joysfs that make the ground of it.*
- E. *The beams, which leaning towards each other, go to unite themselves with other beams plac'd in the middle of the distance between the rows of Piles, whence in that place the beams come to be double.*
- F. *The Pillars that support the roof.*
- G. *The elevation and section of one end of the Bridge.*
- H. *The plan of the rows of Piles with their spurs, keeping the said Piles from being hurt by the Timber that floats down the River.*
- I. *The scale of sixty foot, by which the whole work is measur'd.*
- K. *The surface of the Water.*



CHAP. X.

Of Bridges of Stone, and what ought to be observ'd in the building of them.

T first men made Bridges of Wood, as having a regard only to their present necessity: but when they begun to think of immortalizing their names, and that their minds were enlarg'd by riches, and furnish'd with conveniencies for attempting greater matters, they begun also to make Bridges of Stone; which are more durable and expensive, as well as more glorious for the Builders of them. In such Bridges four things are to be chiefly consider'd, *viz.* the heads, which are made at the banks; the piles, or pilasters, which are founded in the River; the arches, supported by these pilasters; and the pavement made over the arches. The heads of Bridges ought to be made the most firm and solid that can be; since they not only serve to support the weight of the arches, as do the other pilasters, but that moreover they keep the whole Bridge together, and keep the arches from cracking or opening. For this reason they are made where the banks are of Stone, or at least of solid Earth: and there being no banks of earth naturally solid enough for this purpose, they must be made strong and firm by art, adding other arches or buttresses; so that if the bank should happen to be destroy'd by the water, yet the way to the Bridge might not be interrupted. The pilasters, which are to be made according to the largeness of the River, ought to be of an even number; as well because we see that nature has produc'd from this number all those things, which, consisting of more than one part, are to bear any weight, as the feet of men and all other animals may convince us: as likewise because such a compartment is more beautiful to look upon, and renders the work stronger, since the course of the river in the middle (in which place it is naturally most rapid for being farthest from the banks) is thus free, and does not endamage the pilasters by continually shaking them. The pilasters therefore ought to be so comparted, as to fall into that part of the river where the stream is least rapid. The greatest course of the water is, where those things come together that swim upon it, which at the rising of floods is most easily discern'd. The foundations of Bridges must be made at the time of the year when the waters are lowest, which is in

V O L. II.

G

autumn:

autumn: and if the bottom of the River be of Stone, or Gravel-stone, or any soft Stone, which (as I said in the first Book) is a sort of Earth which is partly Stone, you have the foundations made to your hand, without any fatigue of digging, because these are excellent foundations by nature. But if the bottom of the River be of Sand or Gravel, you must dig in the same till you come to solid ground: or if this should prove a difficult task, you must dig pretty deep in the Sand or Gravel, and then you must thrust in piles of Oak, which, with the iron whereby their points are to be arm'd, will reach the solid and firm ground. To lay the foundation of the pilasters, one part only of the bed of the River ought to be enclosed from the Water, and then to build there, that, the other part being left open, the Water may have its free course; and so to proceed from part to part. The pilasters ought not to be less in dimension, than the sixth part of the breadth of the arch; nor, ordinarily speaking, greater than a fourth. They ought to be made of great Stones, which are to be join'd together with cramps and bars of iron, fasten'd with Lead; that by such ligaments they may be, as it were, all of one piece. The fronts of the pilasters, or the side that faces the stream, are wont to be made angular, that is, that they terminate in a right angle; and sometimes they are made semicircularly, to the end they may divide or break the Water, and that such things as are impetuously brought down the River, striking against them, may be shov'd from the pilasters, and pass thro the middle of the arch. The arches ought to be made very firm and strong, and with great Stones well jointed together, that they may be able to resist the continual passing of carriages, and resist any weight that shall happen to come over them. Those are the strongest of all arches, which consist of a semicircle, because they entirely rest upon the pilasters, without pressing each other: but if by reason of the nature of the situation, and the disposition of the pilasters accordingly, a perfect semicircle should not be convenient, as rendering the ascent and descent difficult, we must then make use of a lesser section, making such arches as rise only the third part of their diameter; and, in this case, the foundations on the banks must be made extremely strong. The pavement of these Bridges ought to be made in the very same manner with those of Ways and Streets, whereof we have treated above. And now having seen what is to be consider'd in general about building Stone Bridges, 'tis time we proceed to particular draughts and designs.

C H A P. XI.

*Of certain famous Bridges built by the Antients, with
the draughts of the Bridge of Ariminum.*



ANY Bridges were built by the Antients in divers places; but in *Italy*, and especially on the *Tyber*, there were abundance; whereof some may be seen yet entire, and of others remain only the antient vestiges. Those which are to be still seen entire on the *Tyber*, are that of the Castle of *St. Angelo*, formerly call'd the *Elian Bridge*, from the Emperor *Elius Adrianus*, who built here his own Sepulchre: The *Fabrician Bridge*, built by *Fabricius*, now call'd Four-head Bridge, or *Ponto quattro capi*, from the four heads of *Janus*, or of four *Termini* which are plac'd on the left hand as you go on this Bridge, by which the Island of the *Tyber* is join'd to the City: The *Cestian Bridge*, at this day the Bridge of *St. Bartholomew*, which from the other side of the Island passeth to *Transstevere*, or over *Tyber*: The Bridge call'd *Senatorio* from the Senators, and *Palatino* from the neighbouring Hill, made of rustick work, and now call'd the Bridge of *St. Mary*. But the Bridges, whereof only the antient remains are to be seen in the *Tyber*, are the *Sublician Bridge*, nam'd also the *Lepidan Bridge*, from *Emilius Lepidus*, who, from having been first of wood, made it of Stone, and was near *Ripa*: The *Triumphal Bridge*, whose pilasters are to be seen over-against the Church of the *Holy Ghost*: The *Janiculan Bridge*, so call'd from its vicinity to mount *Janiculus*, which, because repair'd by Pope *Sixtus* the fourth, is now call'd *Ponte Sisto*: and the *Milvian Bridge*, now call'd *Ponte molle*, in the *Flaminian* way, a little less than two miles distant from *Rome*, and retaining of its antient form only the foundations. It is said to have been built in the time of *Sylla*, by *Marcus Scaurus* the Censor. There are likewise to be seen the ruins of a Bridge built by *Augustus*, of rustick work, upon the *Vera*, a most rapid River near *Narni*: and upon the *Metaurus*, at *Calgi* in *Umbria*, is seen another, which is likewise of rustick work, with certain counterworks on the banks at each end of it, which make it exceeding strong, and supporting the Road. But among all the famous Bridges, that is recorded as a miracle which *Caligula* made from *Puteoli* to *Baiæ*, in the middle of the Sea, almost three miles long; and 'tis said that he laid out upon it all the revenues of the Empire. Extraordinary great, and most deserving admiration, was that
Bridge

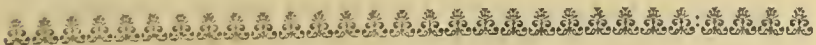
built over the *Danube* in *Transilvania*, and on which were read these words ; *PROVIDENTIA AUGUSTI VERE PONTIFICIS VIRTUS ROMANA QUID NON DOMET? SUBJUGOR ECCE RAPIDUS DANUBIUS*. This Bridge was afterwards ruin'd by *Adrian*, that the Barbarians might not come over it to plunder the *Roman* Provinces ; and its pilasters are yet to be seen in the midst of the River. But seeing, of all the Bridges that I have observ'd, that appears to me to be the finest, and the most worthy of consideration (as well for the strength as the compartment of it) which was built at *Ariminum*, a City of the *Flaminian* Tribe, and as I believe, by *Augustus Cesar*, I have given the draughts of it, which are those that follow. It is divided into five arches, wherof the three middlemost are equal, being 25 foot in breadth ; and the two next the banks are less, being only 20 foot. All these arches consist of a semi-circle, and the depth of their *Archivolte* is a tenth part of the light or void of the greater, and an eight part of a light of the lesser ones. The pilasters are in thickness a little more than the half of the light of the greater arches. The angle of the spurs, that cut the water, is a right angle : which, as I observe, the Antients follow'd in all their Bridges, because it is much stronger than the acute angle ; and therefore less expos'd to be ruin'd by Trees, or any other matter, that comes down with the stream. Plum over the pilasters, there are, on the sides of the Bridge, some niches, wherein there must have been formerly Statues. Over these niches, quite the length of the Bridge, is a Cornice, which altho it be plain, adds nevertheless a most agreeable ornament to the work.

A. The Cornice, which is over the niches, quite the length of the Bridge.

C. The bottom of the River.

D. A scale of 30 foot, by which the whole work is measur'd.

B. The surface of the Water.

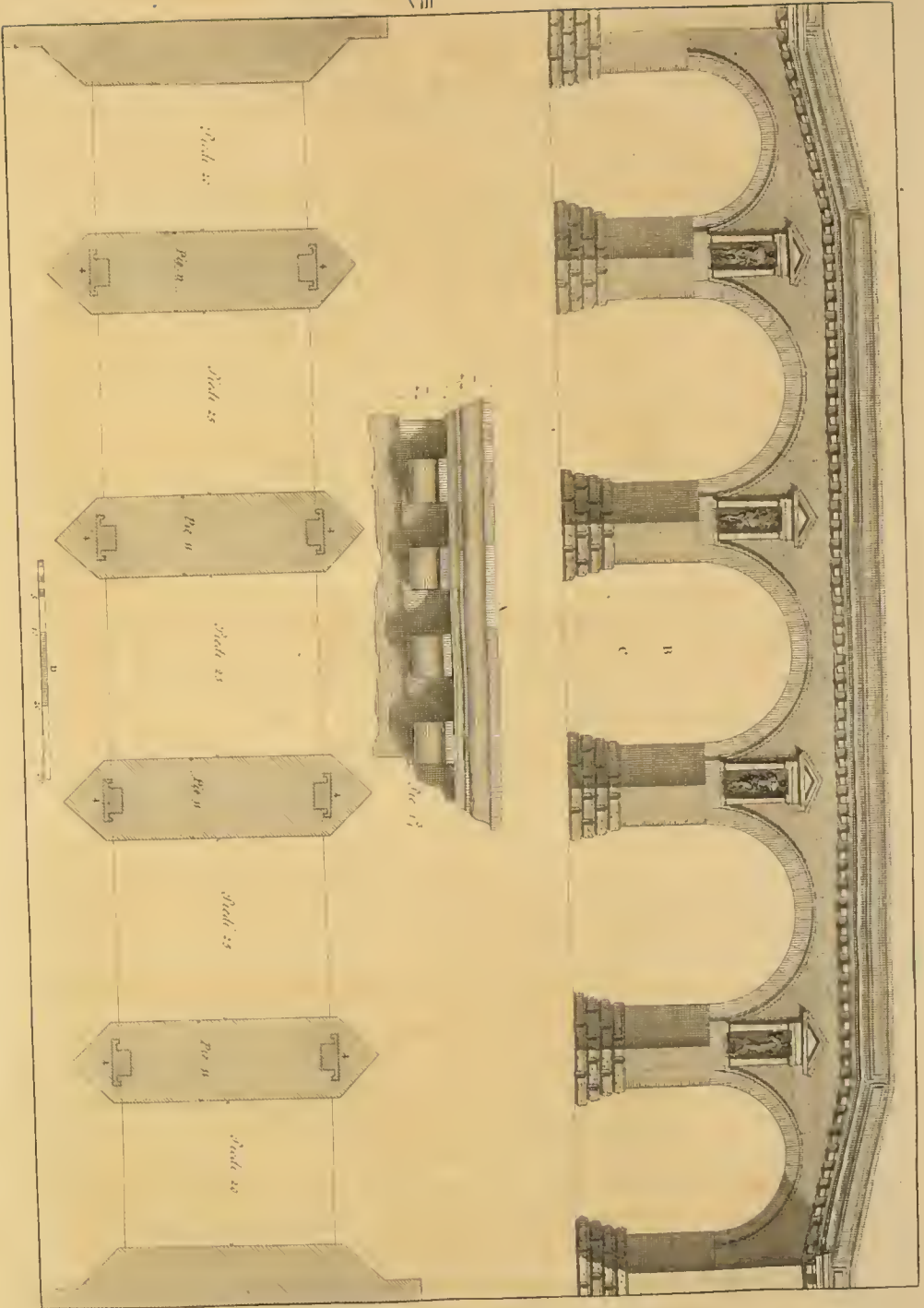


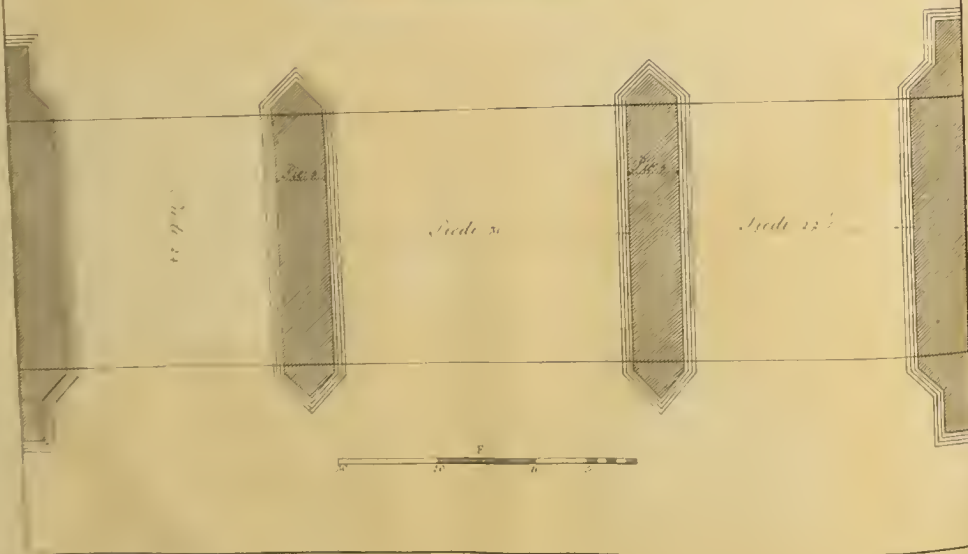
C H A P. XII.

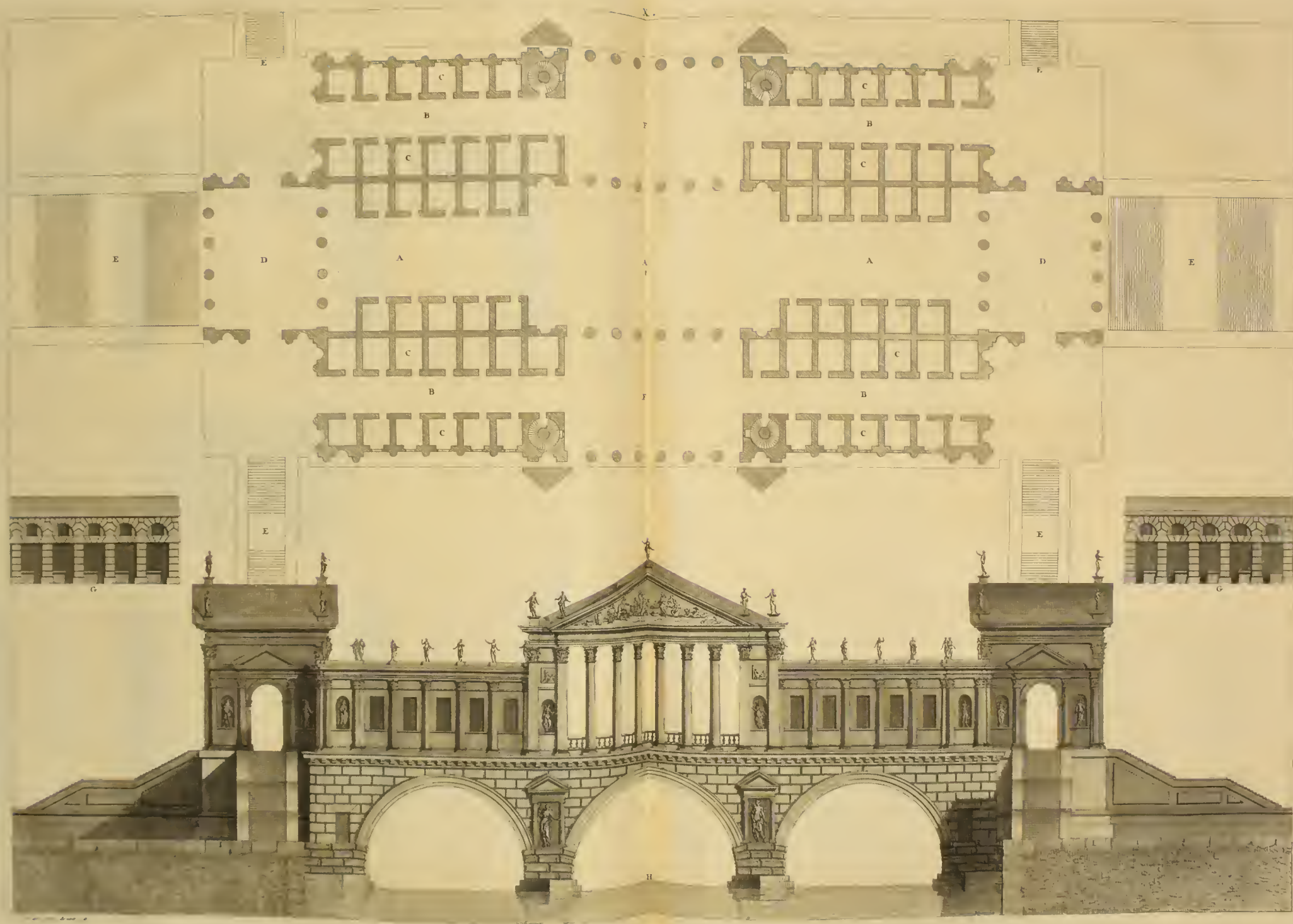
Of the Bridge of Vicenza, that is over the Bacchiglione.



WO Rivers run thro *Vicenza*, the one of which is call'd the *Bacchiglione*, and the other the *Rerone*. This last just without the City enters into the first, and so immediately loses its name. Over these Rivers are two antient Bridges. Of that which is over







the *Bacchiglione* are seen the pilasters and one arch still entire, near the Church of *St. Mary of the Angels*: the rest is all modern work. This * Bridge is divided into three arches: that in the middle is thirty foot broad, the other two are twenty two foot and a half each; which was so contriv'd, that the river might enjoy its course the freer in the middle. The pilasters are in thickness the fifth part of the light of the lesser arches, and the sixth of the greater. The arches rise from their *Impost*, the third part of the diameter of the void of the arch. Their *Archivolt* has in depth the ninth part of the smaller arches, and the twelfth part of that in the middle, and they are wrought in the manner of an architrave. In the uppermost part of the pilasters, under the impost of the arches, shoot or jut forth certain Stones, which in the building of the Bridge serv'd to support the beams, over which was made the centering of the arches: and thus the danger was avoided of any flood's taking away the posts (to the ruin of the work) which must have been otherwise fix'd in the river for making the said centering.

A. *The parapet of the Bridge.*

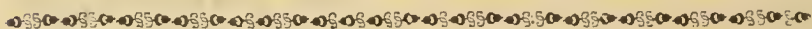
D. *The heads of the Bridge.*

B. *The stones that jut out from the top of the pilasters, and serve to bear the centers of the arches.*

E. *The architrave round the arches at large.*

C. *The architrave round the arches.*

F. *Scale of thirty foot, by which this work is measur'd.*



C H A P. XIII.

Of a Stone Bridge of my own invention.



ERY fine, in my opinion, is the design of the † following Bridge, and perfectly suited to the place where it was to be built, which was in the middle of one of the greatest and most celebrated Cities of *Italy*, the metropolis of many other Cities, and trading almost to all parts of the World. The river is very large, and the Bridge was to have been built just at the very spot where the Merchants come together to negotiate and treat of their Affairs. Wherefore, as well to preserve the grandeur and dignity of the said City, as very considerably to encrease the revenues of the same, I design'd the Bridge so broad as to make three Streets upon it; that in the middle large and fine, and the other two on the sides somewhat less. On both sides of each of those Streets I order'd Shops, where-

* Plate IX. † Plate X.

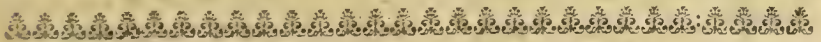
of thus there would have been six ranges. Besides this, there were to have been made galleries at each head of the Bridge, and in the middle over the great arch, wherein the Merchants should keep their Exchange, and which would have occasion'd no less ornament than convenience. The going to the galleries at the heads should have been by some few steps, and level with these would be the ground, or pavement of the rest of the Bridge. It ought not to appear strange or new, that galleries should be made over Bridges, since the *Eliau Bridge at Rome*, whereof we spoke in its proper place, was antiently all cover'd with galleries, having columns of brass, with Statues, and other admirable ornaments: besides that upon this occasion, for the reasons mention'd already, it was almost necessary to make galleries. The self-same order and rules are observ'd in the proportions of the pilasters and the arches, that have been observ'd in the other Bridges aforcgoing, and every one may easily find them himself.

The parts of the Plan.

- | | |
|---|---|
| A. <i>The beautiful and large street made in the middle of the breadth of the Bridge.</i> | D. <i>The galleries at each head of the Bridge.</i> |
| B. <i>The lesser streets on the sides.</i> | E. <i>The steps that lead up to those galleries.</i> |
| C. <i>The shops on the outside over the river.</i> | F. <i>The galleries in the middle, over the great arch of the Bridge.</i> |

The parts of the elevation correspond to those of the plan, and therefore are easily understood without any further explication.

- | | |
|---|---|
| G. <i>The elevation of the shops fronting all the three ways A, B, B.</i> | H. <i>The lines of the water's surface.</i> |
| | I. <i>A prospect of the ways leading to the small stairs of the Bridge.</i> |



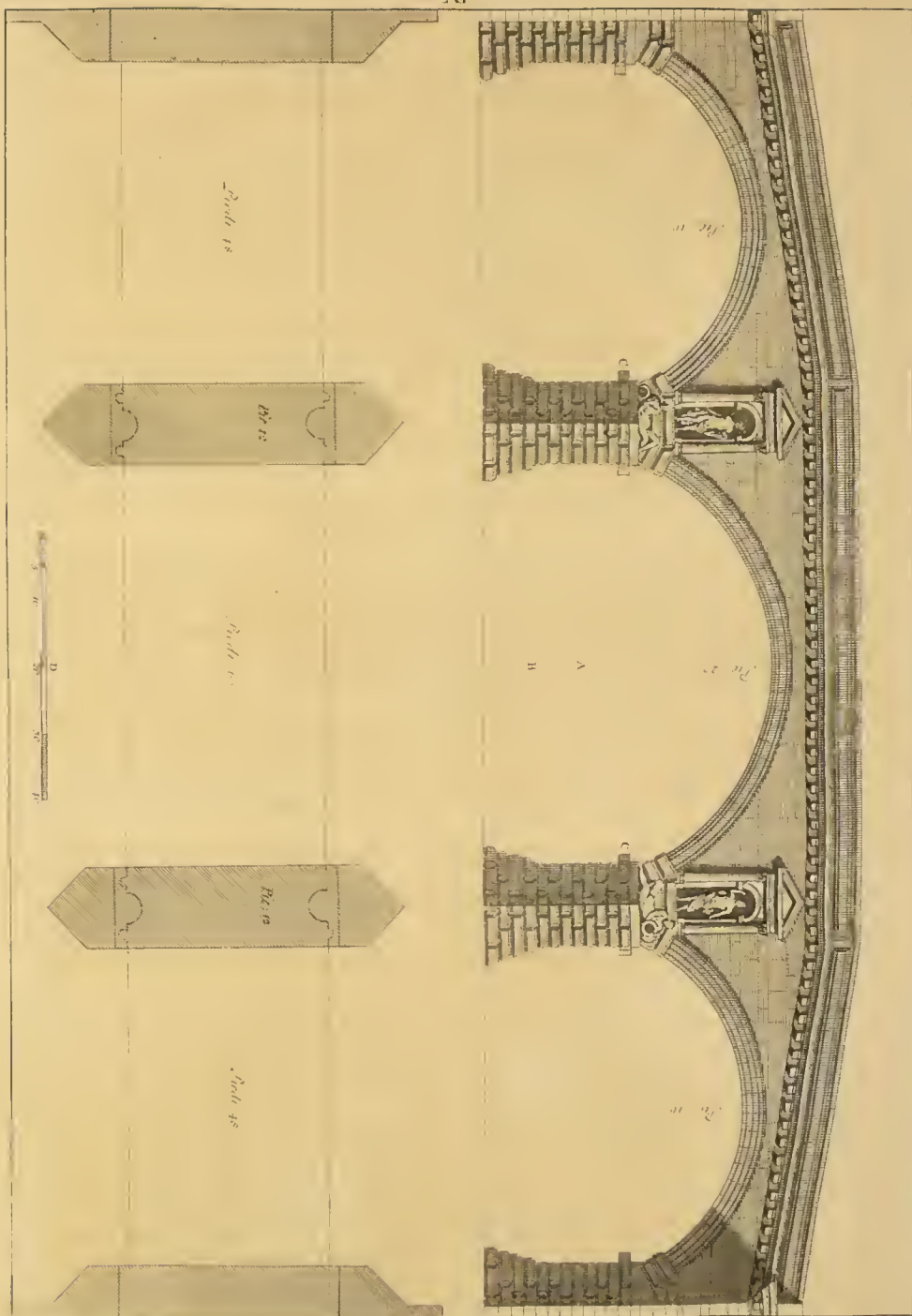
C H A P. XIV.

Of another Bridge of my invention.



BEING requested by some Gentlemen to give them my opinion about a Bridge which they intended to build of Stone, I made the following draught * for them. The river, at the place where the Bridge was to be built, is one hundred and eighty foot broad. I divided this whole breadth into three arches, and made that in the middle sixty foot broad, as each of the others forty eight. The pilasters which govern and support the arches were twelve foot

* *Tab. XI.*





Lucentine

0 10 20 30 40

Fig. 24

Fig. 25

thick, and so were a fifth part of the middle arch, and a fourth of the lesser ones. On this occasion I somewhat vary'd from the common measures of pilasters, making them very thick, and to jut very far from the body of the Bridge; that they might the better resist the force of the river, which is extremely rapid, and also resist the Stones and Trees which roul down with the stream. The arches were to have been a portion of a circle less than a semicircle, that the ascent and descent of the Bridge might be plain and easy. I made the *Archivolte* of the arches a seventeenth part of the void of the middle arch, and a fourteenth of the other two. This Bridge might have been adorn'd with niches over the pilasters, and with Statues; as there might reign a cornice the whole length of it on each side, which the antients are known to have done sometimes, as in the Bridge of *Ariminum* made by *Augustus Cesar*, the draughts of which are given above.

A. The superficies of the water.

B. The bottom of the river.

C. The stones that jut out, for
the uses above-mention'd.

D. The scale of forty foot, by

which the whole work is mea-
sur'd.



C H A P. XV.

Of the Bridge of Vicenza, that is over the Rerone.



THE other ancient * Bridge, which, as I said before, is in *Vicenza* over the *Rerone*, is vulgarly call'd *il ponte belle beccarie*, or the Butchers's Bridge, because it is near the greatest shambles of the City. This Bridge subsists entire, and differs little from that on the *Bacchiglione*; for this is likewise divided into three arches, whereof the middlemost is larger than any of the other two. All these arches are a portion of a circle less than a semicircle, and have no ornaments at all. The lesser ones rise above their *impost* the third of their breadth, and that in the middle a little less. The pilasters are in thickness the fifth part of the diameter of the lesser arches, and have at their extremities, under the imposts of the arches, the Stones that jut out for the uses before-mentioned. Both the one and the other of these Bridges are made of *Costoza* Stone, which is a soft Stone, and is saw'd like wood. Of the same proportions with these two at *Vicenza* are four in *Padua*, three of which have only three arches; and they are the Bridge of *Altina*; that of *St. Laurence*, and that which is call'd *Ponte-*

* Plate XII.

corvo, or Raven-Bridge: the fourth, which is call'd *Ponte molino*, or Mill-Bridge, has five arches. In all these Bridges it is to be observ'd, that the greatest care has been taken to join well the Stones, which, as I have often advis'd, is absolutely necessary in all buildings.

A. *The side of the Bridge.*

B. *Projecting Stones to bear the centers of the arches.*

C. *Pilasters or buttresses at each bank.*

D. *Scale of forty foot, with which this Bridge was measur'd.*



CH A P. XVI.

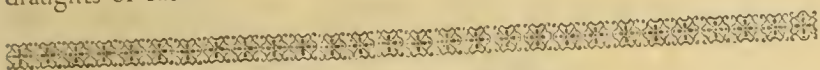
Of the chief Squares, Markets, and open places of a City, and the Edifices that ought to be made about them.



ESIDES the Streets, of which we have treated above, it is also requisite that there be distributed in Cities, proportionably to their extent, greater or lesser Squares, or open places, where People may come together to treat about their useful and necessary affairs. But since such places may be destin'd to different purposes, so a proper and convenient situation ought to be assign'd to each of them. The leaving those great and open places in a City, over and above the foresaid conveniencies of walking, discoursing, and bargaining, brings withal very great ornament along with it; as when there is at the head of a Street a beautiful and spacious place, from which you have the prospect of some fine Building, and especially of some Church. As it would be advantageous to have several such places in different parts of the City, so it is much more necessary, as well as honourable and magnificent, that there be one principal Square, which may truly deserve the name of a publick place. These principal Squares ought to have dimensions in proportion to the number of the People; that they may be neither too small for their uses and conveniencies, or that being too great, the place may not seem uninhabited. In maritime Cities they ought to be made near the haven, and in inland Cities about the middle of the same, that the Citizens may conveniently come to them from all parts. They ought to be design'd after the manner of the antients. Round these Squares should be large porticos in proportion to the height of their columns; the use of which is to avoid Rain, Snow, and every injury we may receive from the Air or the Sun. But all the Edifices built round them, ought not to be (according to *Alberti*) higher than the third part of the breadth of the Square,

nor lower than the sixth. To the porticos there must be an ascent by steps, which are to rise the fifth part of the height of the columns. Squares receive extraordinary beauty from arches erected at the entrance into them, that is, at the head of the Streets that go out of them. How such arches shou'd be built, why they were antiently made, and whence denominated *Triumphal*, I shall shew at large in my *Book of Arches*, where the draughts of many of them will be found; and whereby great light will be imparted to those who would at this time, or hereafter, erect such arches to the honour of Princes, Kings, and Emperors. But to return to the principal Squares, to these ought to be join'd the Prince's Palace, or that for the meeting of the States, as the Country is either a Monarchy or a Republick. The Exchequer or the publick Treasury, where the Money and Treasure of the publick is lodg'd, ought to join them likewise, as well as the Prisons. These latter were antiently of three sorts; one for such as were debauch'd and immodest, who were detain'd there till they were reform'd, and which we now assign to Fools or mad Folks: another was for Debtors, which is also in use among us: and the third was for Traitors and other wicked Persons, either already condemn'd or to be condemn'd. These three sorts are sufficient, since all the faults of Men proceed either from immodesty, or contumacy, or perversity. The Exchequer and the Prisons ought to be situated in very secure places, surrounded with high Walls, and guarded against the violence or treachery of the seditious Inhabitants. The Prisons in particular ought to be built healthy and convenient, because they are ordain'd for the safe custody, and not for the punishment or execution of the wicked or any other sort of delinquents. Wherefore the Walls of them shou'd be made in the middle with great Stones, bound together with cramps, and fastenings of Iron or Copper, and then be lin'd on both sides with Bricks: for in so doing the humidity of the Stones will not render the Prison unhealthy, nor the Walls lose any of their strength. Passages ought to be made round them, and the Apartments of the Keepers be near at hand; that if the Prisoners contrive any thing, it may be quickly perceiv'd. Besides the Exchequer and the Prisons, the Senate and Council-house, where matters of State are transacted, shou'd join the great square. The Senate-house ought to be spacious, proportionably to the dignity and number of the Inhabitants. If it be square, the height must exceed the breadth of it by near one half; but if it be oblong, it must be half as high to the roof, as the length and the breadth put together. In the middle of the height ought to be made large

cornishes projecting from the Walls; to the end that the voice of those who debate may not be dilated in the height of the room, but, being reflected back, may the better reach the ears of the auditors. On the side of the Square that is towards the warmest region of Heaven, should be made the *Basilica*, or the fabrick for the Courts of Justice, whither a great part of the People resort, especially People of business: but I shall discourse particularly of the *Basilica's*, after I have shewn how the *Greeks* and the *Romans* made their Squares, and that I have given the draughts of each.

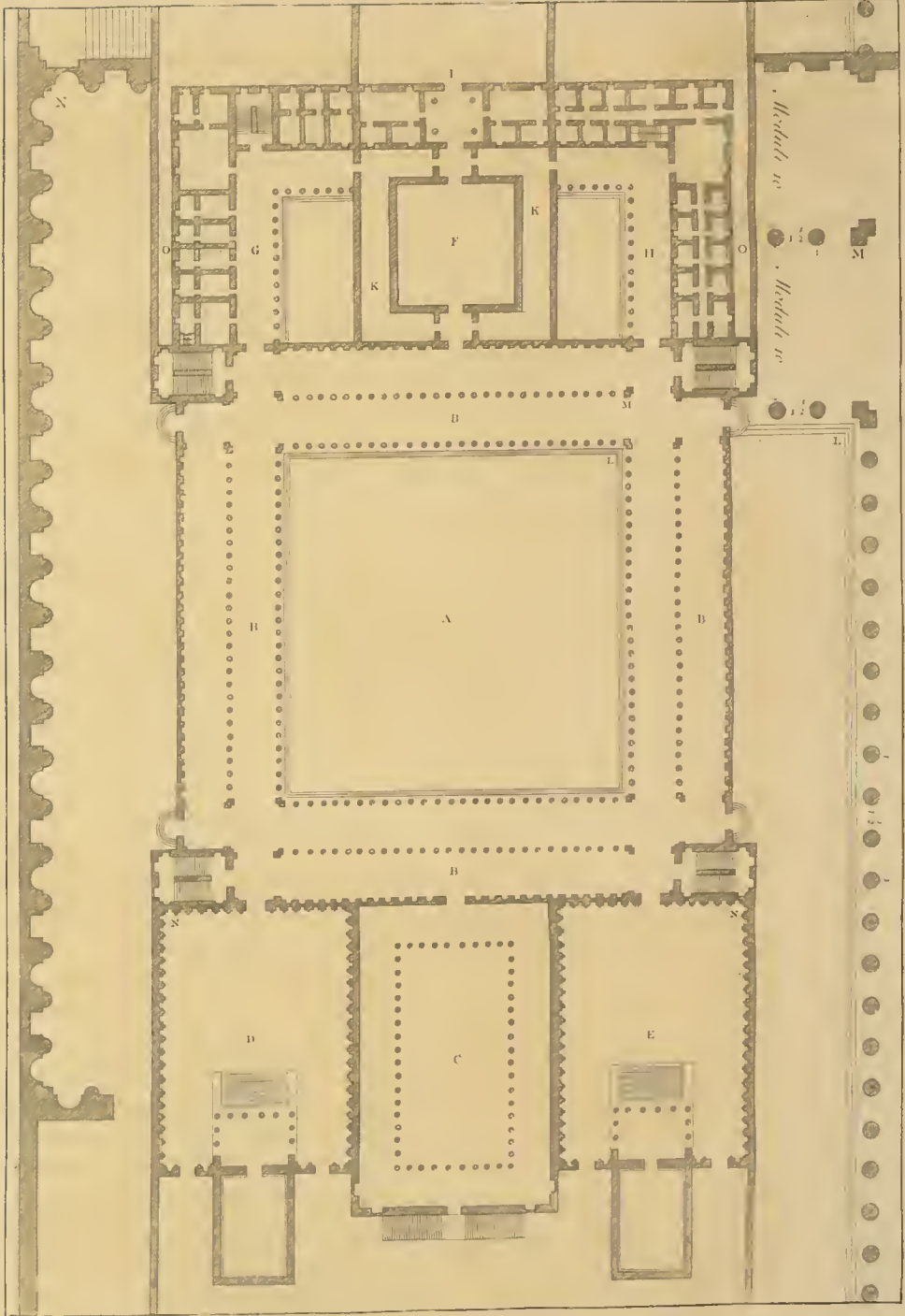


C H A P. XVII.

Of the Squares or Agora's of the Greeks.



THE *Greeks* (as we are inform'd by *Vitruvius* in the first Chapter of his fifth Book) made the * open places in their Cities of a square form, encompassing them with ample and double porticos, and thick columns; that is to say, distant from each other a diameter and a half of a column, or at the most two diameters. These porticos were as broad as the columns were long; so that by reason of their being double, the place for walking was as spacious as twice the length of a column, which made it very convenient. Over the first columns (which, regard being had to the place where they stood, must, in my opinion, have been *Corinthian*) were other columns, a fourth part less than the first. These had under them a Corridor of the height that convenience requir'd: because these upper porticos were likewise destin'd for walking and discoursing, and for persons to stand commodiously in them to behold any shows that might be exhibited in the Square, either out of devotion or pleasure. All these porticos must of course have been adorn'd with niches and statues, since the *Greeks* us'd to be highly delighted with such decorations. Near to these Squares were the *Basilica*, the Senate-house, the Prisons, and all the other places we mention'd above: tho' *Vitruvius*, when he teaches how they ought to be built, does not name that place for them. Moreover, because (as he says in the seventh Chapter of his first Book) the Antients us'd to build near their Squares the Temples consecrated to *Mercury* and *Isis*, as being Gods presiding over Traffick and Merchandize; and that in *Pola* a City of *Istria* there are to be seen two Temples upon the great Square, wholly like one another in form, bigness, and





Mod. 1. 11. 59

Mod. 1. 11. 59

Mod. 10

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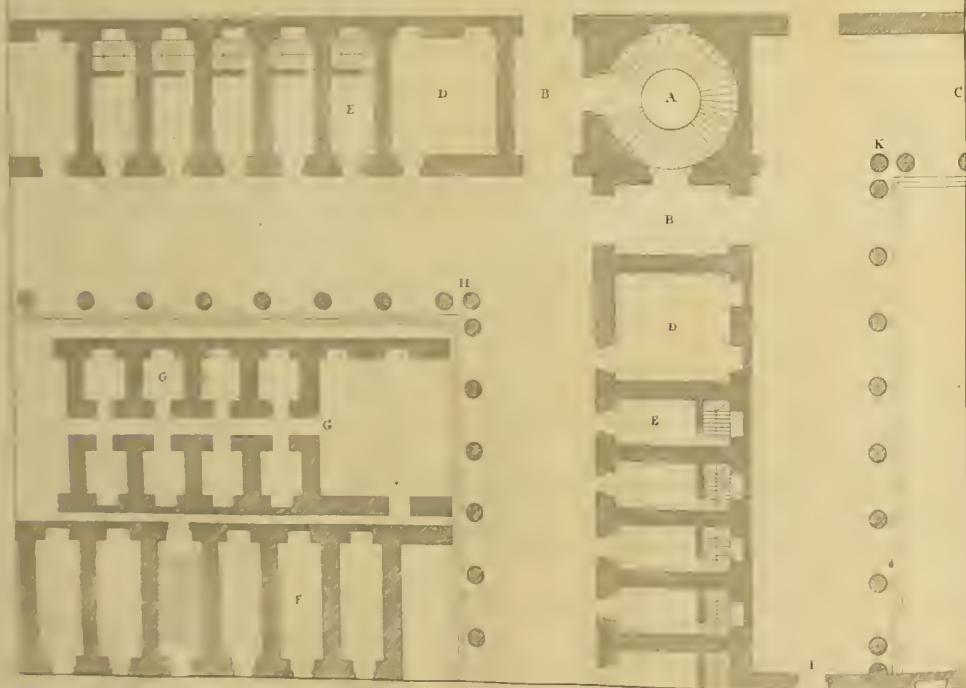
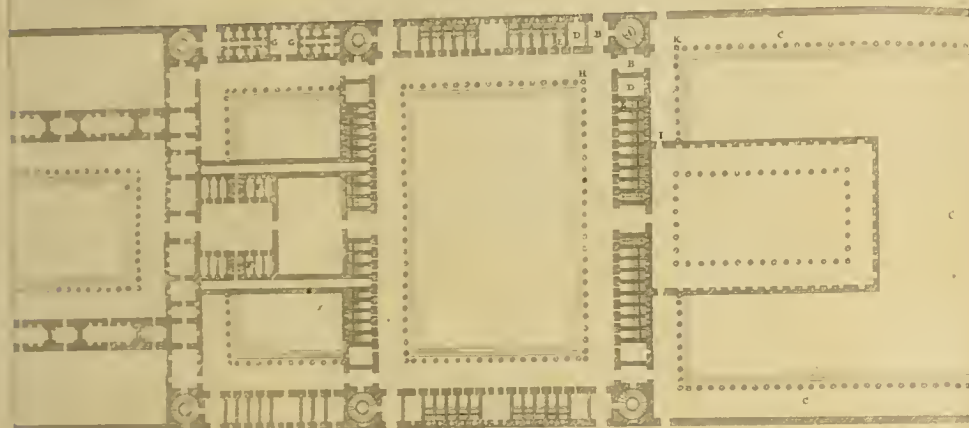
Mod. 1 1/2

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ornaments: I have inserted them in the following draught on each side of the *Basilica*. Here follow the plan and the elevation, of which, with all their particular members, you'll see a more distinct account in my Book of Temples.

A. *The Square, Agora, or great place.*

B. *The double porticos.*

C. *The Basilica, where the judges had their tribunals.*

D. *The temple of Isis.*

E. *The temple of Mercury.*

F. *The Senate-house.*

G. *A portico and small court before the treasury.*

H. *A portico and small court before the prisons.*

I. *The gate of the hall, from which people pass into the Senate-house.*

K. *Passages round the Senate-*

house, by which people came to the porticos of the square.

L. *The turning or corners of the porticos of the Square.*

M. *The turning of the porticos on the inside.*

N. *The plan of the walls of the little courts of the temple*

O. *Passages round the Exchequer and the Senate-house.*

The elevation that is on the back of the plan *, is of one part of the Square.

Q. *Half of the breadth of the portico towards the Square.*



CH A P. XVIII.

Of the Squares and Forums, or open places and Markets of the Romans.



THE Romans and the other *Italians* (as *Vitruvius* affirms in the place above quoted) departing from the usage of the *Greeks*, made their † Squares longer than they were broad; so that dividing the length into three parts, two of them made the breadth: because the spectacle of the gladiators being exhibited in these places, this figure was more convenient for their purpose than a perfect Square: for which reason likewise they made the inter-columnation of the porticos, that went round the Square, of two diameters and a quarter of a column, or even of two diameters, that the view of the People might not be hinder'd by the thickness of the columns. The porticos were as broad as the columns were high, and under them were the Bankers and Goldsmiths shops. The upper columns were a fourth part less than the under ones; because, as I have taught in my first Book, all pieces below, considering the weight

* Plate XIV. † Plate XV.

that they bear, ought to be stronger than those above. In that part which fronted the warmest region of heaven, they plac'd the *Basilica*; which I have mark'd in the draughts of those Squares in the length of two Squares, and the porticos round the inside are broad a third part of the middle space. Their columns are as long as the porticos are large, and may be made of what order one pleases. On the side fronting the north I have plac'd the Senate-house, a square and a half in length. The height of it is half its breadth and length put together. This *Curia* or Senate-house (as I said above) was the place where the Senate met to consult about affairs of State.

A. *Winding stairs, open in the middle, and leading to the upper parts.*

B. *A passage by which people enter'd into the porticos of the Square.*

C. *Porticos, and a little court on one side the Basilica.*

D. E. *Places for the Bankers, and the most reputable Trades of the City.*

F. *Places for the Secretaries, where were repositd the deliberations and resolutions of the Senate.*

G. *The Prisons.*

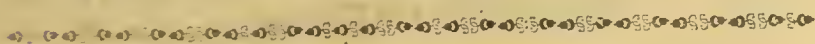
H. *The turning or corners of the porticos of the Square.*

I. *The entrance into the Basilica, or Courts of Justice, by one side.*

K. *The turning of the porticos of the little Courts on one side of the Basilica.*

The elevation that follows * on a larger scale, is a part of the porticos of the Square.

L. *Half of the breadth of the portico towards the Square.*



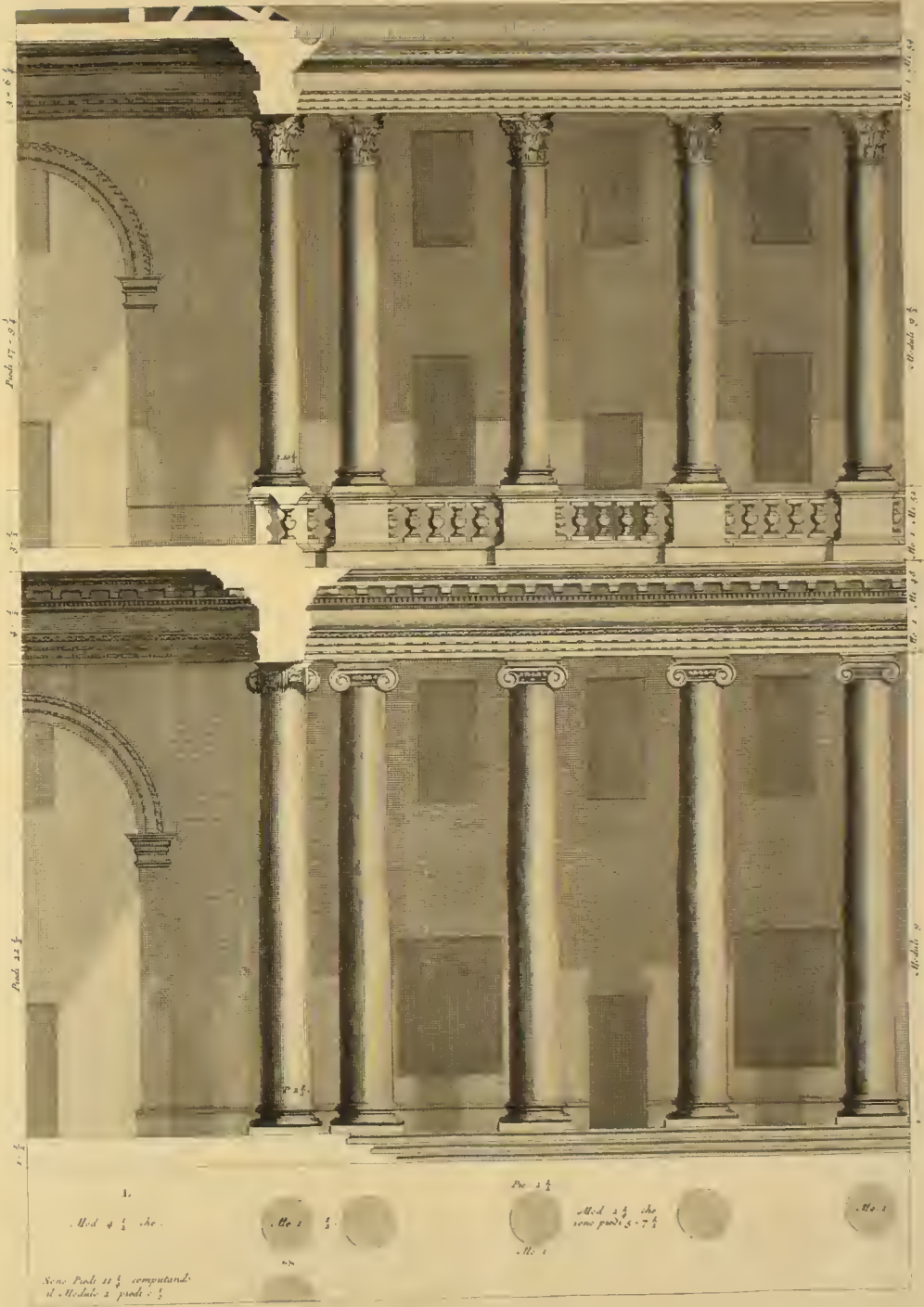
C H A P. XIX.

Of the antient Basilicas, or Courts of Justice.



THESE places † were antiently call'd *Basilicas*, where the judges attended to do justice under covert, and where sometimes great and important affairs were transacted: whence we read, that the *Tribunes* of the People caus'd to be taken away a column that interrupted their benches, from the *Basilica Portia*; which was at *Rome* near the Temple of *Romulus* and *Remus*, and is now the Church of *St. Cosmus* and *Damianus*. Of all the antient *Basilicas* that was the most celebrated, and reckon'd one of the wonders of the City, which *Paulus Emilius* built between the Temples of *Saturn* and *Fauslina*; and upon which he expended a thousand five hundred talents bestow'd on him by *Cesar*, which

* Pl. N. I. † Pl. N. XVII.



1.

Mod. 4 $\frac{1}{2}$ Ar.

Mod. 1 $\frac{1}{2}$

Ar. 1 $\frac{1}{2}$

Mod. 2 $\frac{1}{2}$ Ar.
sino piedi 5 - 7 $\frac{1}{2}$

Mod. 1

Sono Piedi 25 $\frac{1}{2}$ computando
il Modulo a piedi 1 $\frac{1}{2}$

Il Piano è solo di base 114





amount, as well as we can compute, to nine hundred thousand Crowns. *Basilicas* then ought to be join'd to the Square, as I have observ'd in those already mention'd, both which stood in the *Roman Forum*, and were turn'd to the warmest region of Heaven: that the People of business, and those who were at Law, might come together in the spring time, and continue there conveniently. In breadth they ought to be no less than a third part of their length, nor more than the half; I mean if the situation of the place permits it, and that you are not forc'd to change the measures of your compartment. Of no such antient Edifice is there the least vestige remaining: wherefore, following the directions of *Vitruvius* about them in the place before-mentioned, I have made the following draughts*; in which the *Basilica* in the middle part of it, that is, within the columns, is in length two squares. The porticos that are on the sides, and at the end of the entry, are in breadth a third part of the middle space. The columns are as high as the porticos are large, and may be made of what order you will. I have made no portico in the end opposite to the entrance, because, in my opinion, it would be better to have there a great nich, made of a portion of a circle less than a semicircle, where might stand the *Prator's* Tribunal, or that of the Judges, if there be many; as there shou'd be an ascent to it by steps, that it might have the more of Majesty and Grandeur. I deny not in the mean time, but the porticos might reach quite round, as I have done in the designs of those *Basilicas*, which are in the draughts of the squares. You go along the porticos to the stairs, which are on each side of the said nich, and leading you to the upper porticos. These upper ones have their columns a fourth part less than those below. The corridor which is between the upper and the lower columns, ought to be in height a fourth part less than the length of the upper columns; that they, who are about their business in the upper porticos, may not be seen by those who are busy below in the *Basilica*. The forementioned *Vitruvius* made a *Basilica* at *Fano*, with other compartments, which, according to the proportions he gives of it in the place above quoted, must have been an Edifice of great beauty and magnificence. I had insert'd the draughts of it here, but that the most reverend *Barbaro* has with the greatest industry done it in his *Vitruvius*.

A. The entrance into the Basilica.

B. The nich for the tribunal over
against the entrance.

B. The porticos round the Basilica.

D. The stairs that lead to the
upper parts.

E. Houses of Office.

* Plate XVIII.

Of the following * designs at large the 18th plate represents the inside of the colonade towards the *Basilica*, and the 19th shews half of the nich for the Tribunal over-against the entrance of the *Basilica*.



C H A P. XX.

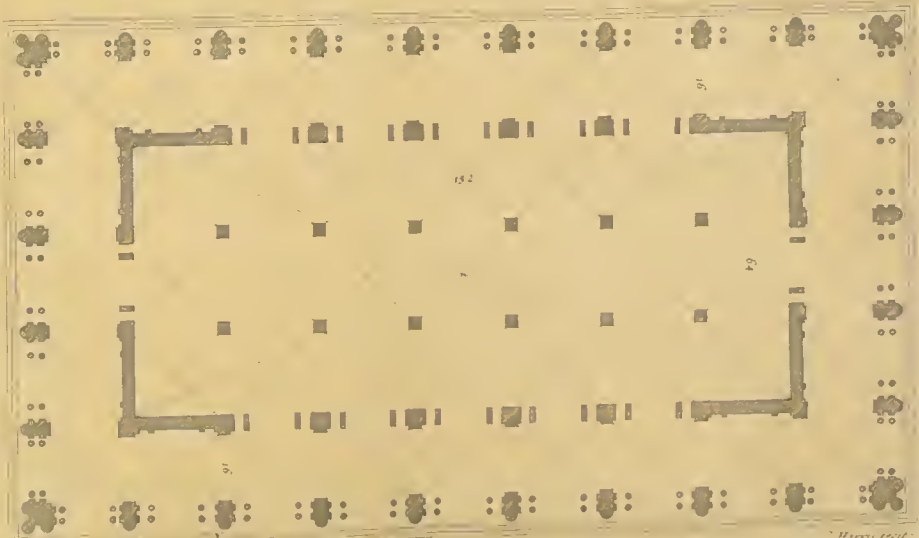
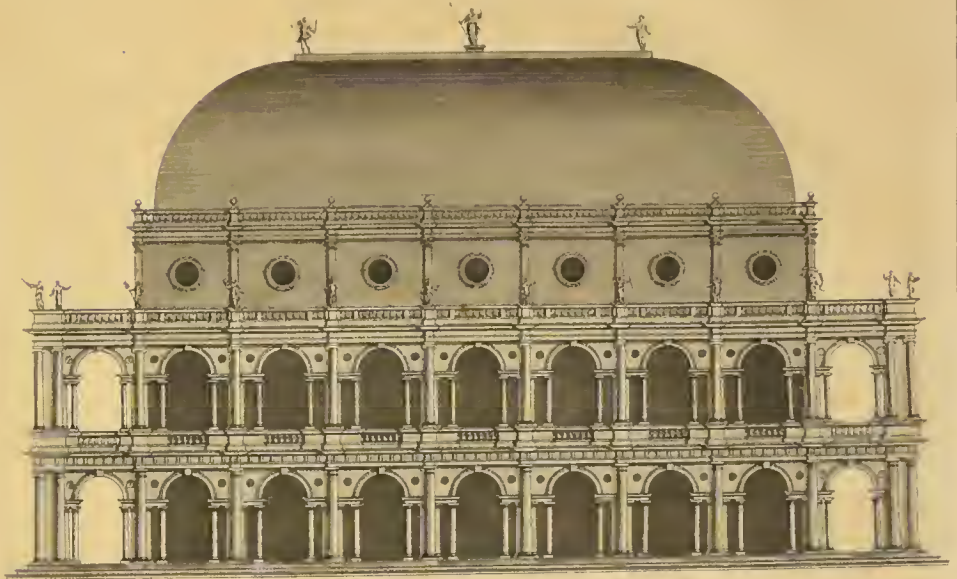
Of the Basilicas, or Courts of Justice, of our own Times.

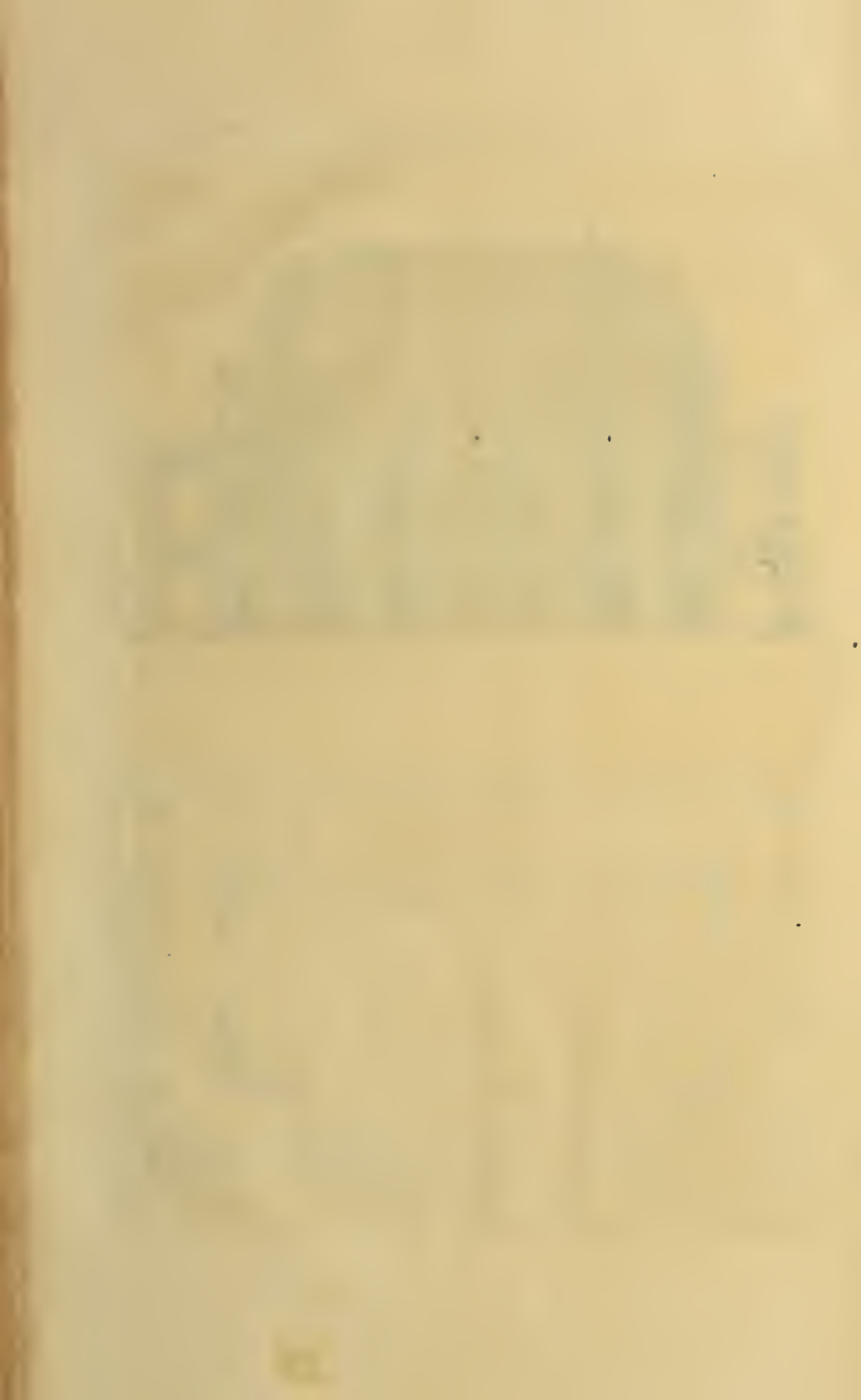


S the Antients † made their *Basilicas* after such a manner, that in the Spring and Summer People might come together there, to treat of their affairs and to carry on their Law-suits; so in our times every City, both in *Italy* and out of it, do erect certain spacious publick Halls, which may be deservedly term'd *Basilicas*: because that near to them is the residence of the supreme Magistrate, whence they come to be part of the same; and the proper signification of this word *Basilica* is a royal House, as well for the reason now given, as by reason the judges attend there to administer justice to the People. The *Basilicas* of our times are different herein from the antient *Basilicas*, that the latter were on the ground, or level with the surface of it; whereas the former are over arches, in which Shops are plac'd for several Arts and Merchants wares; the Prisons being likewise there, and other places for the service of the publick. Moreover, the antient *Basilicas* had their porticos on the inside, as may be perceiv'd by our draughts; and the modern ones, on the contrary, either have no porticos at all, or they have them on the outside towards the square or open place. Among these modern Halls, there is one very remarkable in *Padua* (a City illustrious for its Antiquity, and famous over the whole World for its University) in which the Gentlemen meet every day, this place serving them for a cover'd square to walk in. The City of *Brescia*, which is magnificent in all its undertakings, has lately built one of those Halls, admirable for its grandeur and ornaments. There is another of them in *Vicenza*, of which alone I have given the draughts, because the porticos around it are of my own invention: and that I make no doubt, but that this Edifice may be compar'd to the antient Fabricks, and be reckon'd among the noblest and most beautiful Buildings erected since the time of the antients; as well on account of its largeness and ornaments, as of its matter, which is all hewn Stone, extremely hard, join'd and bound together with the utmost care. There is no need I

* Plate XVIII and XIX. † Plate XX.











should particularize the proportions of every part here, because they are all mark'd in their places on the draughts.

*Part of the Plan * and of the elevation of the Basilica at large.*

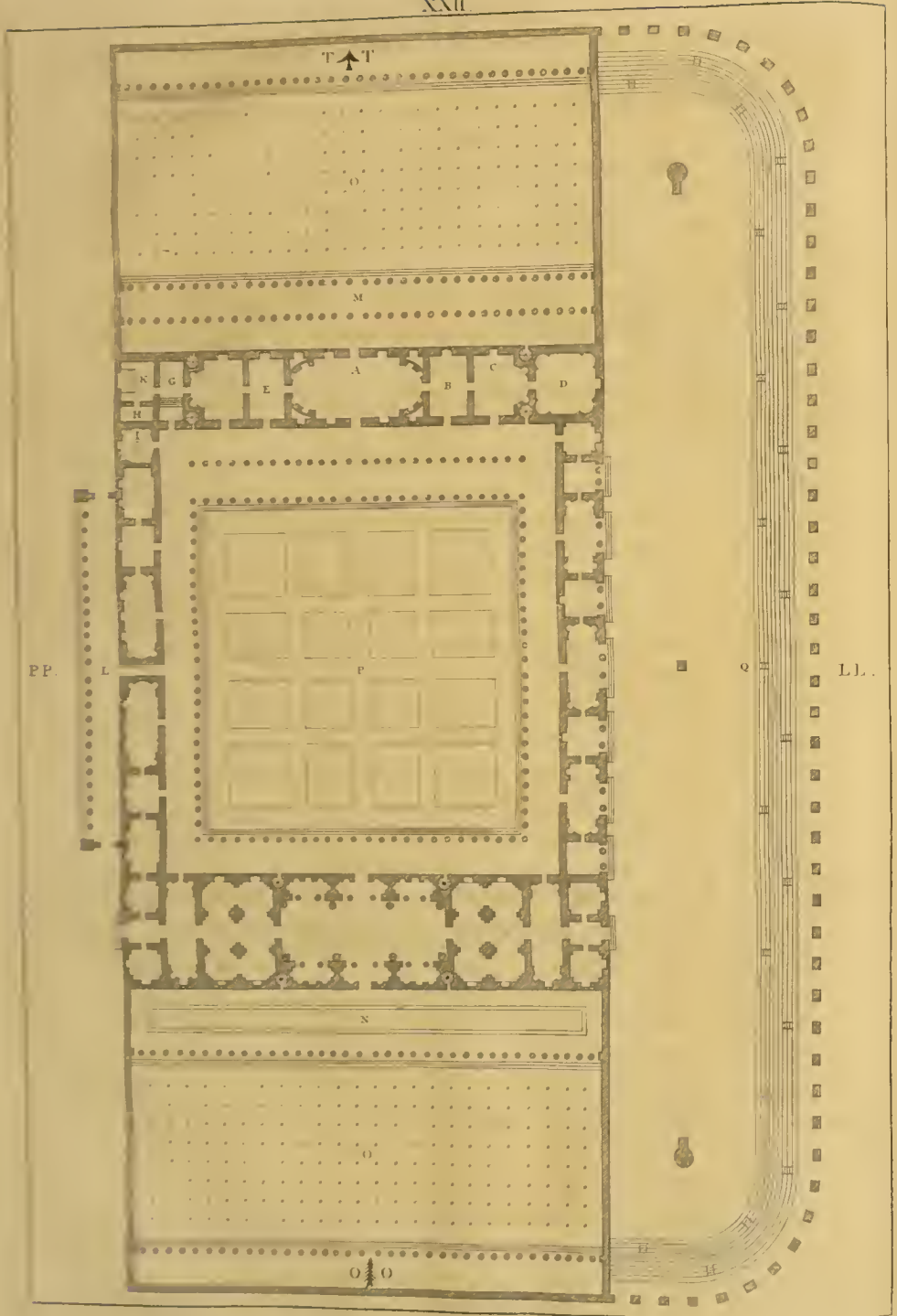
C H A P. XXI.

Of the Palestas and the Xisti of the Greeks, or places of publick exercise.



AFTER having treated of Ways, Streets, Bridges, and Squares, it remains that we now discourse of certain Edifices made by the *Greeks*, to which Men repair'd to exercise their Bodies: and 'tis very probable that, when the Cities of *Greece* were govern'd after a Republican form, there was one of these Edifices in each of those Cities; wherein the youth, besides learning the Sciences, by exercising of their bodies in a military manner (as in knowing their ranks, in throwing the bar or javelin, in wrestling, in managing their arms, in swimming with burdens on their backs, and the like) became inur'd to the fatigues and accidents of War, whereby, tho few in number, they could afterwards with their valour and military discipline beat numerous Armies. After the example of the *Greeks*, the *Romans* had their *Campus Martius*, or field of *Mars*, wherein the youth publickly exercised themselves in the said military Actions; from whence proceeded wonderful Effects, and many a glorious Victory. *Cesar* writes in his *Commentaries*, that being suddenly attack'd by the *Nervii*, and seeing that the seventh and twelfth legions were so close and crowded that they could not fight, he commanded them to set themselves more at large, and that the one should flank the other, that so they might have room to handle their Weapons, and not be hem'd in by their Enemies: which being with great speed and dexterity perform'd by the Soldiers, obtain'd the victory for their General, and purchas'd to themselves the immortal fame of valiant and well-disciplin'd Men, since in the heat of the battle, when every thing was full of danger and confusion, they did that which in our times seems to many extraordinary difficult to perform, even when there's no Enemy near, and where there's convenience both of time and place. The *Greek* and *Roman* Histories are full of such glorious Achievements, whereof questionless the principal cause consisted in the continual exercise of the youth. From these exercises the said places

which the *Greeks* built, as *Vitruvius* relates in the eleventh Chapter of his fifth Book) were call'd *Palestre* and *Xysti*, and they were comparted in the following manner. First they trac'd or measur'd out a square place of the compas of two stades, that is of two hundred and fifty paces; and on three sides of it they made single portieos, under which were spacious Rooms, wherein Men of Letters, as Philosophers and the like, reason'd and disputed together. On the fourth side, which look'd to the South, the portieos were made double, that the Rain driven by the wind might not in the spring time reach the inner parts, and that the Sun might be kept further off in the Summer. In the middle of this portieo was a very large Hall, a square and a half in length, where the Boys were taught, on the right of which was the place where the Girls were also taught; and behind it the place where the Wrestlers cover'd themselves with dust. Further on was the room for washing in cold Water, which we now call a cold Bath, and happens to be in the turning or corner of the portieo. On the left of the Hall for the youth, was the place where the Wrestlers anointed their Bodies to become the stronger, near to which was a cold room, where they put off their cloaths; and further on a lukewarm Room, wherein was made a Fire, and from which they enter'd into the hot stove. This room had on the one side of it the *Laconicum*, or sweating-place, and on the other side the room for washing in cold Water. For this wise People would imitate nature, which proceeds thro several mediums from extreme cold to extreme heat; and therefore they would not suddenly go from the cold Room into the hot, but by the interval of the lukewarm one. Without all these places were three portieos, one on the side of the entrance (which may be made East or West) and the other two were on the right and left, the one to the North, the other to the South. The portieo towards the North was double, and as large as its columns were long: that towards the South was single, but much broader than any of those we have mention'd, and was so divided, as that leaving on the side of the columns and of the Wall ten foot (which space is by *Vitruvius* call'd the *margin* or border) they descended by two steps six foot broad into a plain place not less than twelve foot, wherein the Wrestlers and others might in the spring exercise their bodies under cover, without being hinder'd by those who were in the portieos to look on; who likewise saw better, by reason of the largeness of the place where the Wrestlers were. The portieo was properly call'd the *Xystus*. The *Xysti* were so made, that between the portieos there should be Woods and Plantations, and the ways between the Trees pav'd



pav'd with *Mosaick* work. Near the *Xistus* and the double Portico were trac'd the open places for walking, by them call'd *Peridromides*, wherein in the spring time, when the Weather was fair, the *Athletes* might exercise themselves. The *Stadium* was on one side of this Edifice, and was a place from whence the People might commodiously see the *Combatants* and Performers of other Exercises. From these sort of Edifices the example was taken by the *Roman* Emperors, who built the *Therma* or publick Baths to delight and please the People; these being places whither Persons went to divert as well as to wash themselves, and whereof, if it pleases God, I shall discourse in the following Books.

- A. *The place where the Boys were taught.*
- B. *The place where the Girls were taught.*
- C. *The place where the Wrestlers dusted themselves.*
- D. *The cold Bath.*
- E. *The place where the Wrestlers anointed themselves.*
- F. *The cold Room.*
- G. *The Luke-warm room from whence they went into the stove.*
- H. *The warm room.*
- I. *The Laconicum, or Sweating-place.*
- K. *The warm Bath*
- L. *The outer Portico before the entrance.*
- M. *The outer Portico towards the North.*
- N. *The outer Portico towards the East, where they exercised in the spring, and is call'd the Xistus.*
- O. *The Woods between two Porticos.*
- P. *Open places for walking, call'd Peridromides*
- Q. *The Stadium, where the multitude stood to see the Combatants.*
The other places in the draught are Exhedræ and Schools.
- LL. *The East.*
- OO. *The South.*
- PP. *The West.*
- TT. *The North.*

F I N I S.

THE
ARCHITECTURE
OF
A. PALLADIO;
BOOK *the* FOURTH.

Wherein is Treated

Of the Antient Temples in *Rome*, and some others to
be seen in *Italy*, and other parts of *Europe*.

The Whole Revis'd, Design'd, and Publish'd

By GIACOMO LEONI, a Venetian; *Architect* to His most
SERENE HIGHNESS, the Late

ELECTOR PALATINE.

Translated from the Italian Original.



L O N D O N,
Printed for the A U T H O R.



T H E
P R E F A C E
T O T H E
R E A D E R.



IF Labour and Industry are to be laid out upon any Fabrick, to the end that in all its parts it should have the exactest symmetry and proportion, this, without the least doubt, is to be practis'd in those Temples, wherein the most gracious and all-powerful God, the Creator and Giver of all things, ought to be ador'd by us; and, in the best manner that our abilities may permit, be prais'd and thank'd for such manifold favours as he continually bestows upon us. For if Men, in the building of their own Houses, use the utmost diligence to find out skilful and excellent Architects, with other capable Workmen; they are certainly oblig'd to be much more diligent in the building of Churches: and, if in the former their principal aim be Convenience, so in the latter they ought to have a regard to the Dignity and Greatness of him that in the same is to be invoc'd and worship'd; who being the chiefest good and perfection, it is highly agreeable, that all things dedicated to him should be brought to the greatest perfection we are capable to give them. And indeed, when we consider this beautiful Machine of the World, with how many marvellous Ornaments it is replenish'd, how the Heavens by their continual rounds change the Seasons according to the necessities of Men, and preserve themselves by the sweetest harmony and temperament of their motion: we cannot doubt, but that as these little Temples we raise, ought to bear a resemblance to that immense one of his infinite goodness, which by his bare word was perfectly compleated; so we are bound to beautify them with all the ornaments we possibly can, and to build them in such a manner and with such proportions, that all the parts together may fill the eyes of the beholders with the most pleasing

harmony, and that each of them separately may conveniently answer the use for which it was design'd. Wherefore, altho they are worthy of much commendation, who, being led by the best Spirit, have already built Churches and Temples in honour of the high God, and are still building such; nevertheless, they do not seem to be exempt from all blame, if they have not likewise endeavour'd to make them in the best form and noblest manner, possible for our weakness to execute. Now since the antient *Greeks* and *Romans* us'd a world of diligence in making Temples for their Gods, and that they built them according to the most beautiful Architecture; to the end they might have the greatest Ornaments, and the best proportion, that were agreeable to the God to whom they were dedicated: I shall therefore in this Book show the form and the ornaments of several antient Temples, whereof the ruins are yet to be seen, and of which I have made the Designs; that every one may know in what form, and with what ornaments, Churches ought to be built. And tho of some of these Temples but very little is to be seen above ground, yet from this little, consider'd together with the foundations that could be likewise seen, I have made by Conjectures what they must have been, when they were entire. Nor was I in this matter a little assisted by *Vitruvius*, because what I saw, agreeing with what he taught, it was not very difficult for me to come to the knowledge both of their aspects and forms. But as for what concerns the ornaments, that is, the Bases, Columns, Capitels, Cornices, and such like things, I have intermix'd nothing of my own; but they were measur'd by me with the utmost care and exactness, from divers fragments, found in the very places where stood the Temples themselves. Nor do I question, but that such as shall read this Book, and diligently consider the Designs of it, will come to understand many passages in *Vitruvius*, which were reputed extremely difficult: and that their understandings will be directed to discern the most beautiful and best proportion'd forms of Temples, and to draw from them manifold and noble Inventions; of which making use in due time and place, they may show in their works, how Architects may and ought to vary without quitting the precepts of the Art, and how such variations are often very laudable and graceful. But before I come to the designs, I shall briefly lay down, as I am wont to do, those Directions which are to be observ'd in the building of Temples; I my self having drawn them from *Vitruvius*, and from other most excellent Persons, that have written concerning so noble an Art.

T H E
FOURTH BOOK.

C H A P. I.

*Of the situation which ought to be chosen for the
building of Temples.*




TUSCANY was not only the first Country in *Italy*, that receiv'd Architecture as a foreign Invention: whence the order, we call *Tuscan*, had its dimensions: but with regard to the things pertaining to those Gods, which were ador'd by the greatest part of the World (groping in the darkness of Error) she was the Mistress of all the neighbouring Nations; and taught them what sort of Temples they ought to build, in what place, and with what Ornaments suitable to the quality of the several Gods. Altho it may be seen in many Temples, that such observations have not been always strictly regarded; nevertheless I shall briefly relate what Writers have left recorded concerning them, that such as delight in matters of Antiquity may have satisfaction in this particular, and, that the minds of all may be rous'd and inflam'd to lay out the most convenient diligence in the building of Churches: for it's a very base and discommendable thing, that we who have the true Religion, should be exceeded in this respect, by those who had no knowledge of the Truth at all. Now, since the places where sacred Temples ought to be built, are the first thing which shou'd fall under consideration, I shall discourse of them in this Chapter. I say then, that the antient *Tuscan* order'd Temples to be erected without the City, to *Venus*, *Mars*, and *Vulcan*; as being the powers that excited Men's minds to lasciviousness, wars, and burnings: and within the City to those, who were set over Chastity, Peace, and all the useful Arts. To those Divinities, under whose protection the City was put, particularly

cularly to *Jupiter*, *Juno*, and *Minerva* (whom they held to be also guardians of the City) they built Temples in the highest places, in the midst of their Towns, and in their Citadels. To *Pallas*, *Mercury*, and *Jps*, because they presided over Artificers and Traffick, they built Temples near Squares, and sometimes in them. To *Apollo* and *Bacchus* they built near the Theatre, as to *Hercules* near the Cirque and Amphitheatre. To *Esculapius*, *Hygieia* the Goddesses of health, and such other Gods by whose means they thought Men cur'd of their distempers, they built in very wholesome places, and near to salubrious Waters; that by coming out of a bad Air into what was good and healthy, and by drinking those Waters, they might be cur'd the sooner, whence also their Zeal for Religion was kindl'd the more. Thus did they think it agreeable to all the other Gods to find places for building their Temples, according to the properties they attributed to each of them, and to their peculiar manner of sacrificing. But we, who, by the special grace of God, are freed from this darkness, having quitted their vain and false Superstition, shou'd chuse those places for the Situation of our Churches, that are in the most noble and frequented parts of the City, far from unseemly or infamous places, and adjoining to fine Squares, or other beautiful open places, where many Streets meet; and whence all parts of the Church may be seen to the best advantage, at once raising devotion and admiration in all those who view and consider it. If in the City there be Hills, the most elevated parts of these must be pitch'd upon: but if there be no such Eminences, the floor of the Temple must be rais'd above the level of the other Buildings, as much as conveniently may be; so that the ascent will consist of many steps, which going up to the Church sets off its Majesty, and begets greater devotion. The fronts of the Temples are so to be plac'd, as to look over the best part of the City; that Religion may seem to be set as the keeper and protectress of the Citizens. But if Temples are to be built out of the City, then the fronts are to be so order'd as to look towards the great Roads or navigable Rivers, if near any such; that Passengers may see them, and pay their respect and reverence before the fronts of the Temples.

C H A P. II.

Of the form of the Temples, and what is becoming to be observ'd about them.

 E M P L E S are made round, quadrangular, sexangular, octangular, or with more angles and sides, all which shou'd finish in the capacity of a circle: they are likewise made in the form of a Cross, as of several other fashions and figures, according to the various inventions of Men; but all deserving commendation, whenever they are distinguish'd with fine and convenient proportions, with elegant and beautiful Architecture. But the finest and most regular forms, from which all the others receive their measures, are the round and the quadrangular: and therefore *Vitruvius* speaks only of these two, teaching how they ought to be comparted, as shall be seen when we treat of the compartments of Temples. In all the Temples that are not round (be they of four, or six, or more angles and sides) diligent care must be taken, that all their angles be equal. The antients, as we shew'd just now, had not only regard, in the choice of the situation for the erecting of their Temples, to what might be suitable to each of their Gods, but likewise in the choice of the form: for which reason, because the *Sun* and the *Moon* are perpetually describing their Orbs about the World, and with this circular motion produce those effects which are manifest to all Men, they made their Temples round, or at least in such sort that they approach'd to roundness. So they built the Temples of *Vesta*, whom they held to be the Goddess of the Earth, which element we know is round. To *Jupiter*, as the Governor of the Air and the Sky, they made Temples uncover'd in the middle, with porticos round them, as shall be lower describ'd. In the disposing of their Ornaments also, they us'd extraordinary consideration to what God they were building: on which account they made the Temples of *Minerva*, *Mars*, and *Hercules*, of Dorick work; because Fabricks without exquisiteness or softness were suitable, they said, to such Deities, who presidid over War. But they maintain'd that to *Venus*, *Flora*, the *Muses*, the *Nymphs*, and the most delicate Goddesses, Temples ought to be rear'd that agreed best to the bloomy, tender, and virginal Age; wherefore to these they consecrated the Corinthian Order, being perswaded that the finest work and the

most florid, adorn'd with Leaves and Volutas, was agreeable to such an Age. On the other hand, to *Juno, Diana, Bacchus*, and such other Gods (to whom neither the gravity of the first, nor the delicacy of the second, was suitable) they attributed the Ionick Order, which holds a medium between the Dorick and the Corinthian. Thus we read that the antients were truly ingenious in preserving a decorum in Building, wherein consists the most beautiful part of Architecture. We therefore, who have no false Gods, shou'd, in order to preserve a decorum about the form of Temples, chuse the most perfect and excellent; and seeing the round form is that (because it alone among all figures is simple, uniform, equal, strong, and most capacious) we shou'd make our Temples round, as being those to which this form does most peculiarly belong: because it being included within a circle, in which neither end nor beginning can be found nor distinguish'd from each other, and having all its parts like one another, and that each of 'em partakes of the figure of the whole; and finally the extreme in every part being equally distant from the center, it is therefore the most proper figure to shew the Unity, infinite Essence, the Uniformity, and Justice of GOD. Over and above all this, it cannot be deny'd that strength and durableness are more requisite in Temples, than in all other Fabrieks; in as much as they are dedicated to the most Gracious and Almighty GOD, and that in them are preserv'd the most precious, famous, and authentick records of Towns: for which very reasons it ought to be concluded, that the round figure, wherein there's no corner or angle, is absolutely the most suitable to Temples. Temples ought likewise to be as capacious as may be, that much People may conveniently assist in them at divine service; and of all the figures, that are terminated by an equal circumference, none is more capacious than the round. I deny not but those Temples are commendable, which are made in the form of a Cross, and which, in that part making the foot of the Cross, have the entry over against the great Altar and the Quire: as in the two Isles, which extend like arms on each side, are two other entries or two Altars; because being built in the form of the Cross, they represent to the eyes of those, who pass by, that wood on which our SAVIOR was crucify'd. In this form I built my self the Church of Saint George the great in *Venice*. Temples ought to have large Porticos, having greater Columns than are necessary in other Buildings: and 'tis certainly fit they shou'd be great and magnificent, and built with great and well proportion'd Parts; but yet not exceed-

exceeding that proportion, which the extent of the City seems to require. Because all grandeur and magnificence are requisite in the service of God, for which they are destin'd, they ought to have most beautiful orders of Columns, and each order to have its own proper and convenient ornaments. They shou'd be likewise made of the most excellent and precious materials; that with the form, the ornaments, and the materials, the Divinity may be honour'd as much as possible: and were it indeed possible, we ought to make them so admirably beautiful, that nothing could be imagin'd more so; and they shou'd be dispos'd in such a manner in all their parts, that those who enter them shou'd be transported with admiration, and stand amaz'd in viewing their elegance and beauty. Among all colours none is more suitable to Temples than white; by reason that the purity of this colour, express'd in the purity of Life, is highly grateful to GOD. But if they must needs be painted, no such Pictures ought to be in them, as by their meaning might alienate Men's minds from the consideration of divine things: for which reason we shou'd not in Temples depart from gravity, or from those things that, being seen by us, render our minds more fervent in the worship of G O D, and dispose us to well-doing.



C H A P. III.

Of the Prospects of Temples.



Y Prospect is understood the first shew or appearance that a Temple makes to such as approach it. Seven are the most regular prospects of Temples, and the best understood; wherefore it seems to me necessary to insert here as much about them, as *Vitruvius* delivers in the first Chapter of his first Book: to the end this part, which, thro the small attention of Men to antient remains, is by many reputed difficult, and by few hitherto well understood, may become easy and clear by what I shall say about it, as well as by the following draughts, which will serve for examples of what he has taught. I have also thought fit to make use of his very names and terms, that they who peruse the text of *Vitruvius* himself (which I exhort every one to do) may understand in him the same words, and not imagine they are reading different things. To come therefore to our Subject, Temples are made either with or without Porticos. Such as are made without

without Porticos may have three prospects: the one is call'd *Antae*, that is, a front in pilasters; because *Antae* is the name of the Pilasters that are made in the angles or corners of Buildings. Of the other two, the one is call'd *Prostylos*, that is, a front in Columns; and the other *Amphiprostylos*. That which is call'd *Antae* must have two pilasters in the corners, which are to turn from the sides of the Temple; and between those pilasters must stand in the middle of the front two Columns, which are to advance forwards, and support the fronton, which is to be over the entry. The other prospect, call'd *Prostylos*, must have yet more than the former columns in the corners opposite to the pilasters; and both on the right and on the left in the turning of the Corners two other Columns, that is, one of a side. But if in the back part of the Temple, the same disposition of Columns be kept, as in the front; this is the prospect call'd *Amphiprostylos*, that is, both fronts in columns. We have not in our days any remains left of the two first kinds of Prospects of Temples, and therefore no examples of such will be found in this Book: neither have I thought it necessary to make draughts of them, since the plans and elevations of each of them are in the *Vitruvius* that is publish'd with the Commentaries of the most reverend *Barbaro*. But if Temples be made with Porticos, then they are either made quite round the Temple, or the front only. Those which have their Porticos only in front, may be said to have the Prospect *Prostylos*. But those which have their porticos round them, may be made with four Prospects; because they are either made with six columns in the fore-front, and with as many in the back-front, having eleven columns on each side, comprehending the angular ones: and then this prospect is call'd *Peripteros*, that is, wing'd round; in which case the porticos round the nave are as large as one intercolumnation. If any antient Temples be seen, which have six columns in the front, and yet have no porticos round them; then they have in the walls of the Cell on the outside semi-columns, which accompany those of the portico, and with the self-same ornaments, at *Nimes* in *Provence*: and of this sort may be said to be the Temple of the Ionick Order in *Rome*, that at present is the Church of Saint *Mary the Egyptian*; which was purposely done by those Architects to make the nave larger, and to save expences, the same round-wing'd prospect remaining nevertheless, to every one that saw the Temple in flank. If Temples be made with eight Columns in the front, and fifteen on the sides with the angular ones: these come to have the porticos round them double,

and

and therefore the Prospect of them is call'd *Dipteros*, that is double-wing'd. Or Temples are thus made with eight Columns in the front, and fifteen on the sides; but the porticos round are not made double, because one order of Columns is left out, whereby these porticos come to be as large as two intercolumnations and the thickness of a Column: so that their Prospect is call'd *Pseudodipteros*, that is, false double-wing'd. This prospect was the invention of *Hermogenes*, a most ancient Architect, who thus made the porticos round the Temples large, and also commodious for lessening both labour and expence, yet without taking any thing away from the Prospect. Or, finally, 'tis so order'd, that in the one and the other front there are ten Columns, and the Porticos round the Temple double, just as in those whose prospect is *Dipteros*. These Temples had other porticos on the inside, with two orders of Columns one over another, which Columns were less than those without: the roof did reach from the columns without to those within, and all the space surrounded by the inner columns was open, whence the Prospect of such Temples was *Hypethros*, that is, uncover'd. These Temples were dedicated to *Jupiter*, as the ruler of the Sky and the Air, and the Altar was plac'd in the midst of the Court. Of this sort I believe was the Temple, whereof a few remains are seen in *Rome* on *Monte cavallo*; and that it was dedicated to *Jupiter Quirinalis*, and built by the Emperors; because in the time of *Vitruvius*, as he tells us himself, there was no such Temple there.

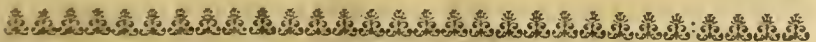
C H A P. IV.

Of five kinds of Temples.



THE antients (as has been observ'd before) were wont to make porticos to their Temples for the convenience of the People: as well that they might have a place wherein to discourse and walk without the Nave, in which the Sacrifices were offer'd, as to bestow the greater Majesty and Grandeur on those Fabricks. Now, by reason that the intervals between one Column and another may be made of five several spaces, *Vitruvius* has, according to these, distinguish'd five sorts or manners of Temples: whereof the names are *Pycnostylos*, that is, thick-set with Columns: *Systylos*, having more distant Columns: *Diastylos*, yet more distant: *Arcoestylos*, more distant than is convenient: and *Eustylos*, that has reasonable and convenient intervals. How all these Intercolumnatis

ons stand, and what proportion each of 'em ought to bear with the length of the Columns, I have shown before in the first Book, and set down the draughts of them: wherefore nothing further occurs to me to say concerning them here, but that the first four are defective. The two first are so, because their Intercolumnations being of a diameter and a half, or of two diameters of a Column, they are very small and strait; so that two Persons cannot go hand-in-hand or a-breast into the porticos, but will be oblig'd to walk in a line after each other: neither can the Doors, or their Ornaments, be seen from any distance: and, finally, from the narrowness of the space the walk round the Temple is much embarrass'd. Yet these two manners are tolerable, when the Columns are made large, as may be seen in almost all the antient Temples. The third manner is defective, because the Intercolumnations being of three diameters of a column, they are too large; whereby the Architraves, by reason of the greatness of the space, come to break: but this defect may be remedy'd, by making over the Architraves (in the height of the frize) Arches that will bear the weight, and leave the Architraves free. The fourth manner, tho not subject to the defect whereof we have been speaking (because the Architraves are not made of Stone or Marble, but beams of Timber are laid over the columns) yet for all that it may be reckon'd defective; since it is low, wide, and mean, being appropriated to the *Tuscan* Order. From all this it follows, that the most beautiful and elegant manner of Temples, is that call'd *Eustylos*, whose Intercolumnations consist of two diameters of a column and a fourth part: for it serves perfectly well for use, for beauty, and for strength. I have all along call'd the manners of Temples, and their prospects, by the same names that *Vitruvius* uses: not only for the reason mention'd above, but likewise because such names seem to be already receiv'd in our Language, and understood by every body; for which same reason I shall still continue to use them, in those draughts of Temples which are to follow.



C H A P. V.

Of the compartment of Temples.



LTHO it be requisite in all Fabricks, that all their parts shou'd correspond together, and have such a proportion, that there be none of them whereby the whole may not be measur'd, and likewise every individual part: yet this shou'd be observ'd

serv'd with the utmost care in Temples by reason they are consecrated to the Divinity; out of respect and honor to whom, the work ought to be most rare and beautiful. Wherefore, since the most regular forms of Temples are the round and the quadrangular, I shall shew how each of these shou'd be comparted; adding likewise certain things relating to the Temples in use with us Christians. Round Temples were antiently sometimes made open, that is without a Cell; but with Columns that supported the Cupola, as those that were dedicated to *Juno Lacina*, in the midst of which was plac'd the Altar, and upon it the inextinguishable or perpetual Fire. Such Temples were comparted in this manner. The Diameter of the whole space to be occupy'd by the Temple, was divided into three equal parts: one was given to the Steps, that is, to the ascent of the floor of the Temple; and two remain'd for the Temple it self and the Columns, which are plac'd upon Pedestals, and with their Bases and Capitels are as high, as the diameter of the least course of the Steps, and a tenth part as thick as they are high. The Architrave, the Frize, and the other Ornaments are made in this, and in all other sorts of Temples, according to the directions I have given in the first Book. But the Temples which are made close, that is, with a Nave, are made either wing'd round, or with a Portico only in the front. The compartment of those that are wing'd round is as follows. First two courses of Steps are made quite round, and upon them are set the Pedestals, as upon these the Columns: the wings are large a fifth part of the diameter of the Temple, taking the diameter from the inner part of the Pedestals. The Columns are as long as the Cell is large, being a tenth part as thick as they are long. The Cupola is to be rais'd above the Architrave, Frize and Cornice of the wings, in proportion to the half of the whole work. Thus *Vitruvius* comparted the round Temples. However, no Pedestals are seen in the antient Temples, but the Columns begin from the floor, which I must approve, as well, because the going into the Temple is not a little obstructed by those Pedestals, as that the Columns which begin from the floor, render the Temple more august and majestic. But if a Portico be built only in the front of round Temples, it must be made as long as the Nave is large, or an eighth part less: it may be yet shorter, but never so as to be shorter than three quarters of the breadth of the Temple; nor shall it be made broader than the third part of its length. In quadrangular Temples,

ples, the Porticos in the front are to be made as long as the Temple is broad: and if the manner be *Eustylos*, which is the most beautiful and elegant, then they must be thus comparted. In case the Prospect be of four columns, the whole front of the Temple (omitting the Projecture of the bases of the Columns in the corners) is to be divided into eleven parts and a half, one of which shall be call'd a *Module*, that is, a measure, by which the other parts are to be measur'd: because that in making the Columns one module thick, four will be given to them, three to the middle intercolumnation, and four and a half to the other two intercolumnations; that is, two and a quarter to each. But if the front have six columns, it must be divided into eighteen parts; if eight, into twenty four and a half; and if ten, into one and thirty: giving always of these parts one to the thickness of the Columns, three to the middle void, and two and a half to each of the other voids. The height of the Columns must be manag'd, according as they are either Ionick or Corinthian. How the prospects of the other manners of Temples ought to be regulated (that is, of the *Pycnostylos*, *Systylos*, *Diastylos*, and *Areostylos*) is fully declar'd in the first Book, where I treated of Intercolumnations. Beyond the portico was the Anti-Temple, and after that the Nave. The breadth was divided into four parts, and of eight such consisted the length of the Temple: five of these were given to the length of the Nave, including the wall in which is the door; and the other three remain'd to the Anti-Temple, which on its sides has two wings of wall continu'd to the walls of the Cell. At the end of these are made two *Antis*, that is, two pilasters as thick as the columns of the Portico: and because between these wings there may be more or less space, if the larger space be twenty foot, there ought to be put between the said pilasters two columns, and even more as necessity may require, directly over against the columns of the Portico. Their use is to separate the Anti-Temple from the Portico: and the three or more voids that will be between the pilasters, are to be clos'd with pannels of wood or marble, leaving nevertheless the necessary openings for entring into the Anti-Temple. But if the breadth exceed forty foot, other Columns must be plac'd within over against those between the pilasters; and they are to be made as high as those without, yet not quite so thick: because the open air will take away from the thickness of those without, and the inclosure will not let the smallness of those within be discern'd, so that they will appear equal. Now,

tho

tho this Compartment succeeds to a Hair in Temples of four Columns, yet the same proportion does not happen in other prospects and manners: because it must needs be, that the Walls of the Nave shall run counter to the Columns on the outside, and be in a Line, whence the Naves of those Temples will be somewhat greater, than we have said. In this manner did the Antients compartment their Temples (as we are inform'd by *Vitruvius*) and they would by all means have Porticos to them, under which in excessive weather People might avoid the Sun, Rain, Hail, and Snow; as, on solemn and festival Days, they might entertain one another with discourse there, till the Hour came for offering Sacrifice. But we, neglecting the Porticos surrounding the Temples, build our Churches very like the antient *Basilicas*, or Courts of Justice, in which (as we said) the Porticos were made within the Building, as we do now in our Churches. The reason of this is, that the first, who, being enlighten'd by the Truth, embrac'd our Religion, were accusom'd, for fear of the Gentiles, to meet in the *Basilicas* of private Persons where observing afterwards that this form was very commodious, because the Altar might be plac'd to great advantage in the room of the Tribunal, and that the Quire cou'd stand in good order round the Altar, while the remaining part might hold the People, they have not thought fit to change it since; and therefore in the Compartment of the Wings or Isles which we make in our Churches, regard must be had to what we have said in treating of the *Basilicas*. There is added to our Churches a place separated from the rest, call'd the *Sacrify* or *Vestry*, where the Vestments of the Priests are kept, with the Vessels, the sacred Books, and such other things as are us'd in Divine Service, the Priests likewise habiting themselves there: and then Towers and Steeples are elevated, in which Bells are hung to call the People to divine Offices; but such Bells are not us'd by any others for these purposes, except by Christians. Near the Churches are built Habitations for the Priests, which ought to be made commodious with spacious Cloisters, and fine Gardens: but especially the places for the sacred Virgins, or Nuns, ought to be secure, high, remote from noise, and the view of People. So much may suffice to have been said concerning the Decorum, the Prospects, the Manners, and the Compartments of Temples. Now I shall set down the Draughts and Designs of many antient Temples, in doing which I shall observe this method: First, I shall give the Draughts of those Temples that are in *Rome*; next, of those out of *Rome*, and up and down *Italy*; and, lastly, of such as are out of *Italy*. But the better to be understood, and to avoid tediousness (as well as not to burden the

Reader by minutely expressing the measures of every part) I have inserted them all, with their numbers and references, in the Draughts.

N. B. This * represents Half of the *Vicentine* foot divided into six inches, and every niche into four minutes, or parts. The whole foot containing 48 minutes, which measure *Palladio* has made use of through all Parts of the following Temples.

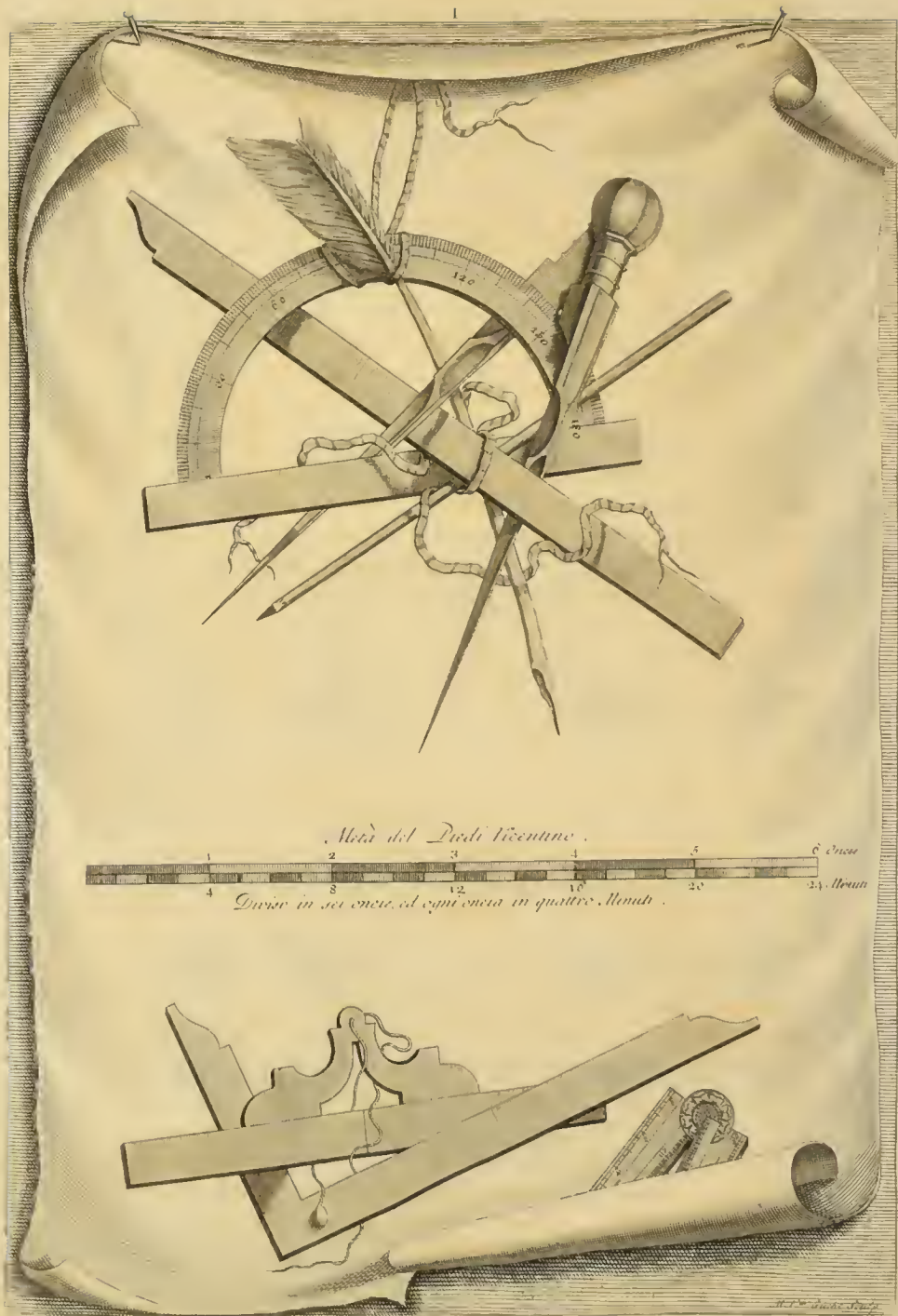
CHAP. VI.

Of the Draughts of some antient Temples that are in Rome, and first of the Temple of Peace.

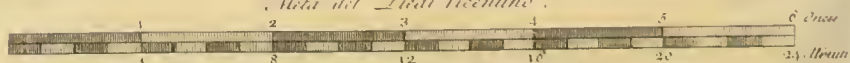


E shall take our beginning therefore with a good Omen from the Draughts of the Temple formerly dedicated to *Peace* †, whose Vestiges or Traces are seen near to the Church of *Santa Maria Nova*, in the *Sacred Way*: and Writers say it is in the self-same place where at first was the *Curia* of *Romulus* and *Hostilius*, and afterwards the House of *Melius*, the *Basilica Portia*, the House of *Cesar* with its Portico; which *Augustus* pull'd down, it appearing to him to be a pile too great and superb, but he built another there which he call'd after the name of his Wife *Livia Drusilla*. This Temple was begun by the Emperor *Claudius*, and finish'd by *Vespasian* after he return'd victorious from *Judea*; depositing therein all the Vessels and Ornaments of the Temple of *Jerusalem*, which he carry'd in Triumph. We read that this Temple was the greatest, the most magnificent, and the richest of the whole City: and certainly its Vestiges, even ruin'd as they are. represent so much Grandure, that we cannot but too well conceive what it was when intire. Before the Entry was a Gallery, having three voids, made of Brick; and the rest was a continu'd Wall, equal to the breadth of the front. In the Pilasters of the Arches of the Gallery there were on the outside Columns plac'd for Ornament, the order whereof follow'd likewise in the continu'd Wall. Over this first Gallery was another open Gallery, with its Balustrade; and directly over every Column there must have been a Statue. Within the Temple there were eight marble Columns of the *Corinthian* Order, five Foot and four Inches thick; and, with the Capitels and Bases, fifty three Foot long. The Architrave, Frize,

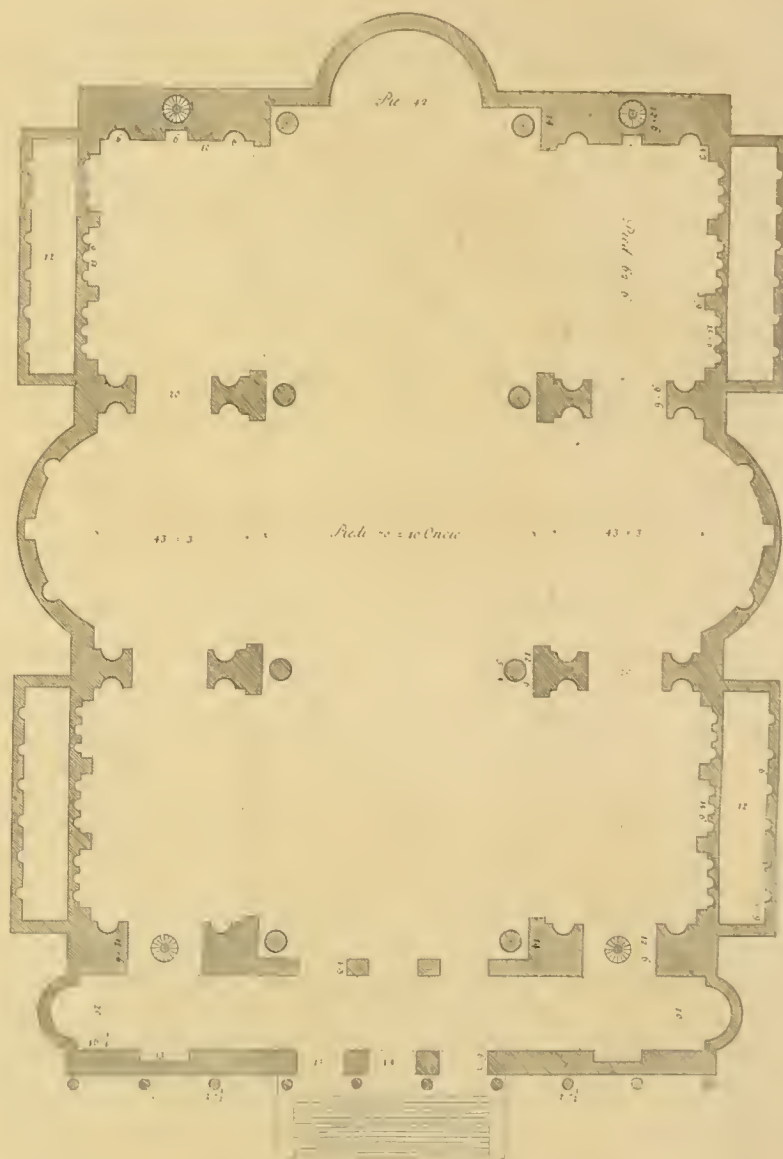
* I. † Plate II.



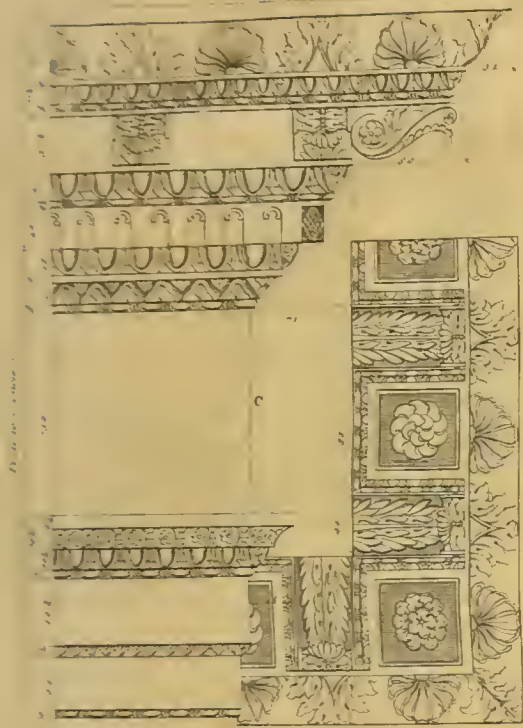
Misura del Piedi Vicentino.



Diviso in sei once, ed ogni once in quattro linee.







and Cornice, were ten Foot and a half; and supported the arching of the middle Nave. The Base of these Columns was higher than the half of the Diameter of the Column, and had its Plinth thicker than the third part of its height: which perhaps the Builders so order'd, as being of opinion, that the weight to be laid upon it might thus be better govern'd. Its projecture was the sixth part of the Diameter of the Column. The Architrave, Frize, and Cornice, were carv'd after a curious manner. The Cimaſium of the Architrave deserves to be notic'd, for being made different from the others, and very beautifully wrought. The Cornice has Modillions instead of the Corona. The Metopas of the Roſes, which are between the Modillions, are ſquare; and ſo they ought always to be made, as I have obſerv'd in all the antient Edifices. Authors ſay, that this Temple was burnt in the time of the Emperor *Commodus*, which I cannot ſee how it can be true, no part of it being made of Timber: but it may well be, that it was ruin'd by an Earthquake or ſome ſuch Accident, and afterwards repair'd when matters of Architecture were not ſo well underſtood as in the time of *Veſpaſian*. I am the apter to believe this, becauſe I perceive that the Intaglias are not ſo well done, or labour'd with ſo much care, as thoſe of the Arch of *Titus* and other Edifices, that were built in good times. The Walls of this Temple were adorn'd with Statues and Pictures, and all the Arches were made with Compartments of Stuc; nor was there any part of it that was not extremely beautiful.

*The * Elevation of the outside and inside of the front and of the inside of the flank of the Temple.*

A † Proſil at large of the Corinthian Cornice and other ornamental Members of the ſaid Temple.

A. *The Baſe,*

B. *The Capitel,*

C. *The Architrave, Frize,*

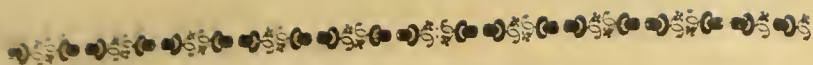
and Cornice,

} *of the Columns that ſupport the Nave*
in the middle.

D. *Compartments of Stuc made in the Arches.*


E. *A Scale of four Foot divided into 192 parts with which the ſame has been meaſured.*

* Plate III. † Plate IV.



C H A P. VII.

Of the Temple of Mars the Avenger.

 E A R the *Torre de' Conti* may be seen the Ruins of the Temple antiently erected by *Augustus* to *Mars the Avenger* *, in consequence of a Vow that he made; when, together with *Mark Anthony*, he did, to revenge the Death of *Julius Caesar*, fight the Battle of *Pharsalia* against *Bruutus* and *Cassius*, and conquer'd them. By such parts of it as remain, it may be conceiv'd, that this was a most beautiful and marvellous Edifice: and much the more wonderful must it have been, by the splendor reflected upon it from the *forum* just before it, into which we read that those, who return'd Conquerors and Triumphant into the City, carry'd the spoils and other marks of their Victory. 'Tis further recorded, that *Augustus* did, in the finest part of it, place two Pictures, in which were portray'd the manner of giving Battle, and the procession of a Triumph: as he did also two other Pictures done by the hand of *Apelles*, in one of which were *Castor* and *Pollux*, the Goddesses of *Victory* and *Alexander* the Great; in the other the representation of a Battle, and the same *Alexander*. There were two Porticos there, in which the said *Augustus* dedicated the Statues of all those, who had return'd in Triumph to *Rome*. But at present there is not the least trace of this *forum* to be found, unless perhaps those wings of Walls which are on the sides of the Temple, were part of it; which is very probable, by reason of the many places for Statues that are there. The prospect of the Temple is wing'd round, which above we have with *Vitruvius* call'd *Peripteros*: and because the breadth of the Nave exceeds twenty Feet, and that the Columns are put between the two *Antis* or Pilasters of the Anti-Temple, over against those of the Portico (as was said before shou'd be done in the like case) the Portico is not continu'd quite round the Temple. Nor is the said Rule observ'd on the outside, in the wings of the Wall joining to the one and the other side of the Nave, altho all parts correspond within: from which we may conclude, that the publick Street was both behind and in flank, and that *Augustus* willing to accommodate himself to the situation, wou'd neither incommode the Neighbours, nor take their Houses from the Owners. The manner of this Temple is *Pycnostylos*. The Porticos are





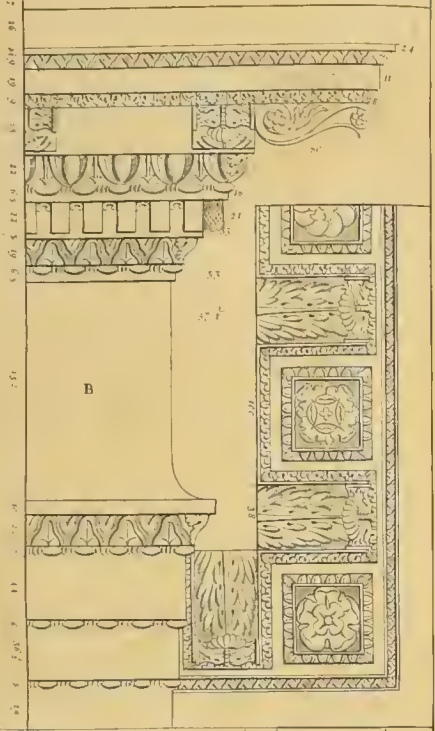
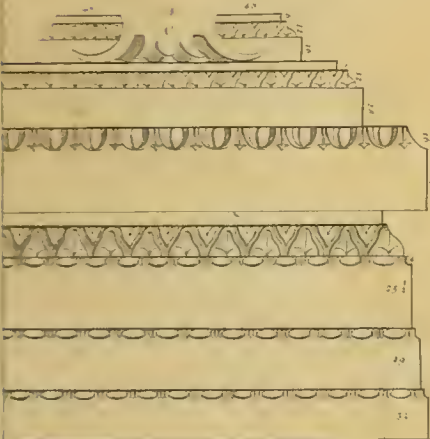
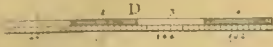




La facciata del tempio di Minerva a Roma

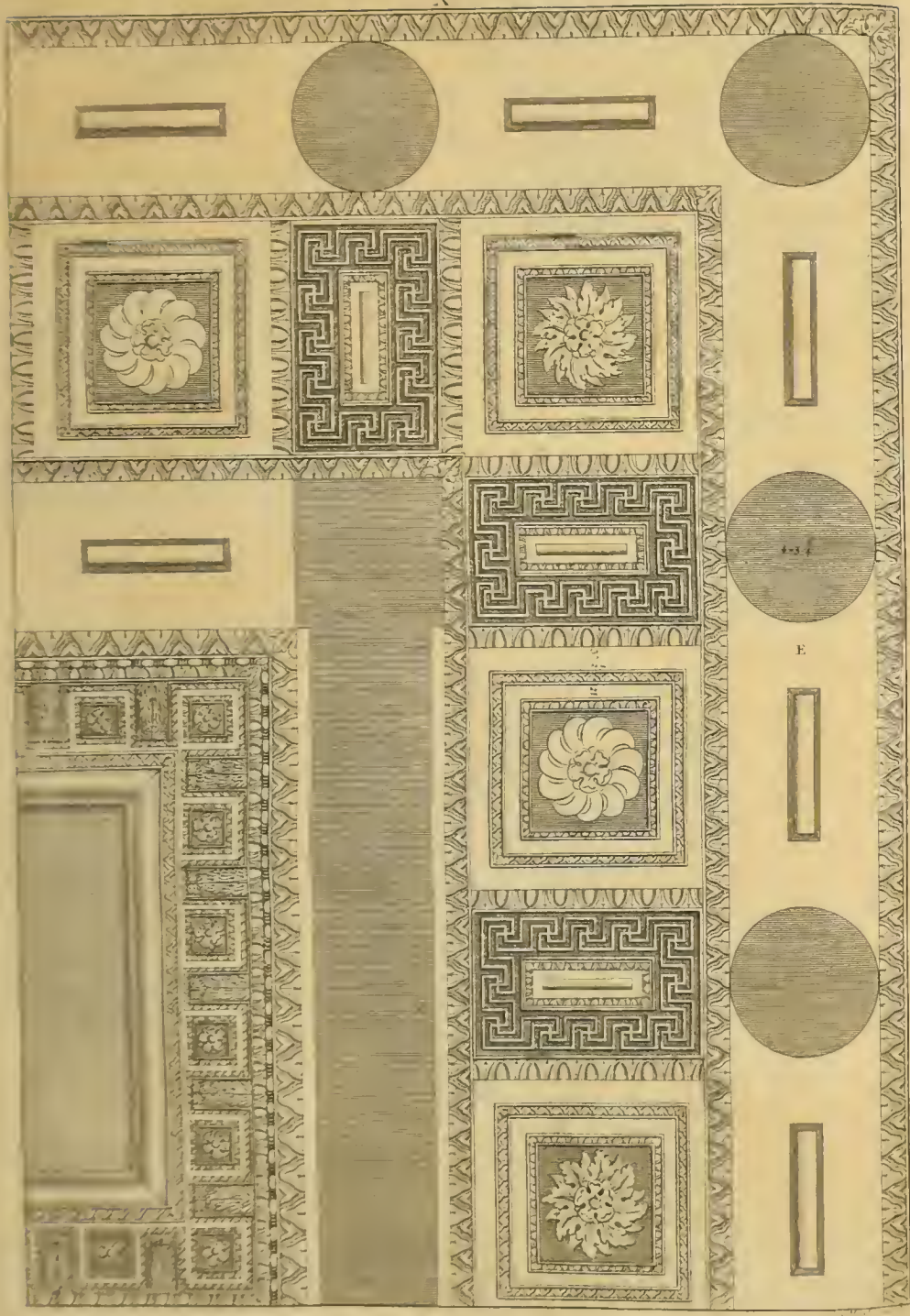
L'interno del tempio di Minerva a Roma

IX

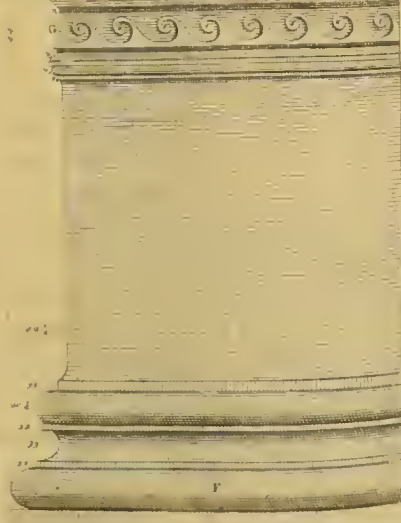
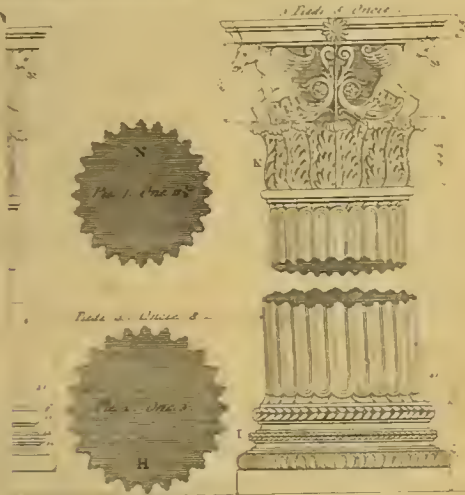
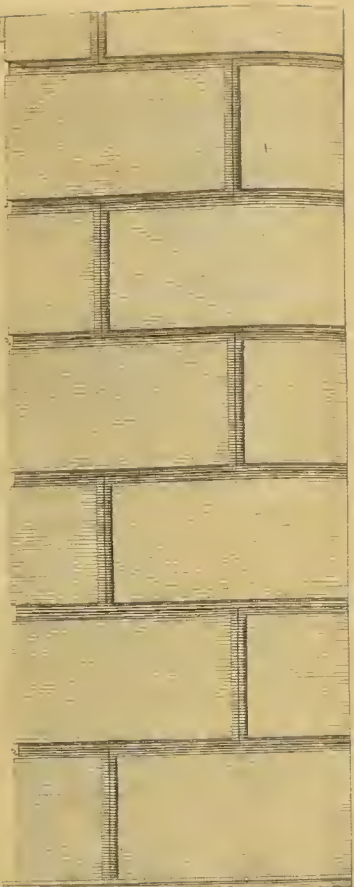
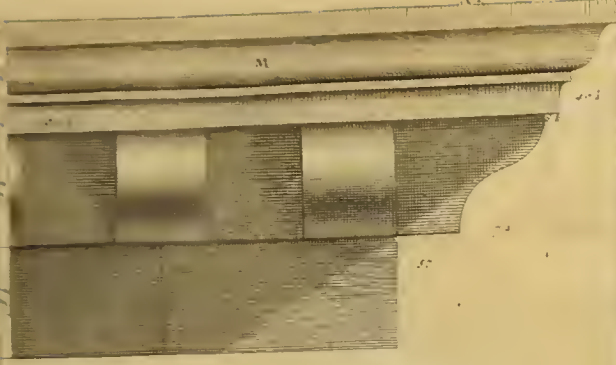


Side 3 cont'd

X



E



large, in proportion to the Intercolumnations. Within, that is within the Nave, there is no mark or vestige whatsoever left; nor are there fragments in the Wall, by which we might positively affirm, that it had Ornaments and Tabernacles: yet because it is very probable that there were, I have made some according to my own invention. The Columns of the Portico are of the *Corinthian* sort. The Capitels are wrought with Olive Leaves, and have the Abacus much larger than what is commonly observ'd in others of that Order, regard being had to the dimension of the whole Capitel. The first Leaves may be perceiv'd to swell a lirtle; near the place where they sprout, which adds no small grace to them. These porticos have most beautiful Soffitas, or as we may call them the Cieling, and therefore I have given their profil and prospect in Plans. Round this Temple were very high Walls of *Peperino*, which on the outside were rustiek Work, and within had many Tabernacles and places for holding Statues.

The Ornaments which I have added to the inside of this Temple are taken from antient Relicks which I did find in a neighbouring place.

*A Profil * of the flank of the Portico and of the Nave.*

The Elevation † of half the front with part of the Walls that are on the side of the Temple.

*The Elevation ** of part of the inside of the Portico, and of the Nave, with the Ornaments I have added to them.*

The Ornaments †† of the Cornice of the Portico.

A. *The Capitel of the Columns of the Portico.*

B. *The Architrave, Frize, and Cornice.*

C. *The Soffita of the Portico;*

*The Soffita *** of the Portico, and how it turns in the Anti, or Pilasters of the Anti-Temple.*

E. *The Soffita of the Architrave between the Columns.*

Some ††† particular Ornaments of the said Temple.

F. *The Base of the Columns of the Portico, which also is continued in the Wall round the Temple.*

G. *The Cauriola, from which begin the divisions of the squares*

that is the Ceiling.

D. *A Scale of four foot divided into 192 parts with which these Ornaments have been measur'd.*

made for Ornament in the Wall under the Porticos.

H. *The plan of the Columns put for an Ornament of the Tabernacles in the Nave.*

* Plate VI. † Plate VII. ** Plate VIII. †† Plate IX. *** Plate X. ††† Plate XI.

I. *Their Base.*K. *The Capitel.*L. *A scale of four foot divided into 192 parts.*M. *The Cornice that is seen in the wings of the Wall, which**make a square from the sides of the Temple.*N. *A plan of the diminution of the Column under the Capitel.*

C H A P. VIII.

Of the Temple of Nerva Trajan.

E A R the said Temple built by *Augustus* are the vestiges of the Temple of *Nerva**. Its prospect is *Prostylos*, and its manner *Pycnostylos*. The Portico, together with the Nave, is little less in length than two squares. The floor of this Temple is rais'd from the ground by a basement, which goes round the whole Fabrick, and becomes a butment to the Steps by which People go to the Portico. In the extreme parts of these butments there were two Statues, that is one at each end. The base of the Columns is after the *Attick* manner, different in this from what *Vitruvius* teaches, and which I have inserted in my first Book; because in him there are two Astragals more, one under the *Scotia*, and the other under the Cincture of the Column.— The Capitels are carv'd with Olive Leaves, and these Leaves are dispos'd five and five, like the Fingers of Men's Hands, as I have observ'd that all the antient Capitels of this sort are made; which produces a better effect, and is more graceful than those, in which the Leaves are made four and four. In the Architrave are more beautiful Intaglias, dividing one Fascia from another; which Intaglias and divisions are only the sides of the Temple, because that in the front the Architrave and Frize were made even with one another, for the more convenient placing of an Inscription, whereof may be still seen the few Letters following, tho even these are imperfect and spoilt by time.

IMPERATOR. NERVA. CÆSAR. AVG. PONT.
MAX. TRIB. POT. II. IMPERATOR II. PROCOS.

The Cornice is well carv'd, having an extraordinary fine and most convenient Projecture. The Architrave, Frize, and Cornice, are all together a fourth part of the length of the Columns. The Walls are made of *Peperino*†, and were crusted with Marble. In the Nave,

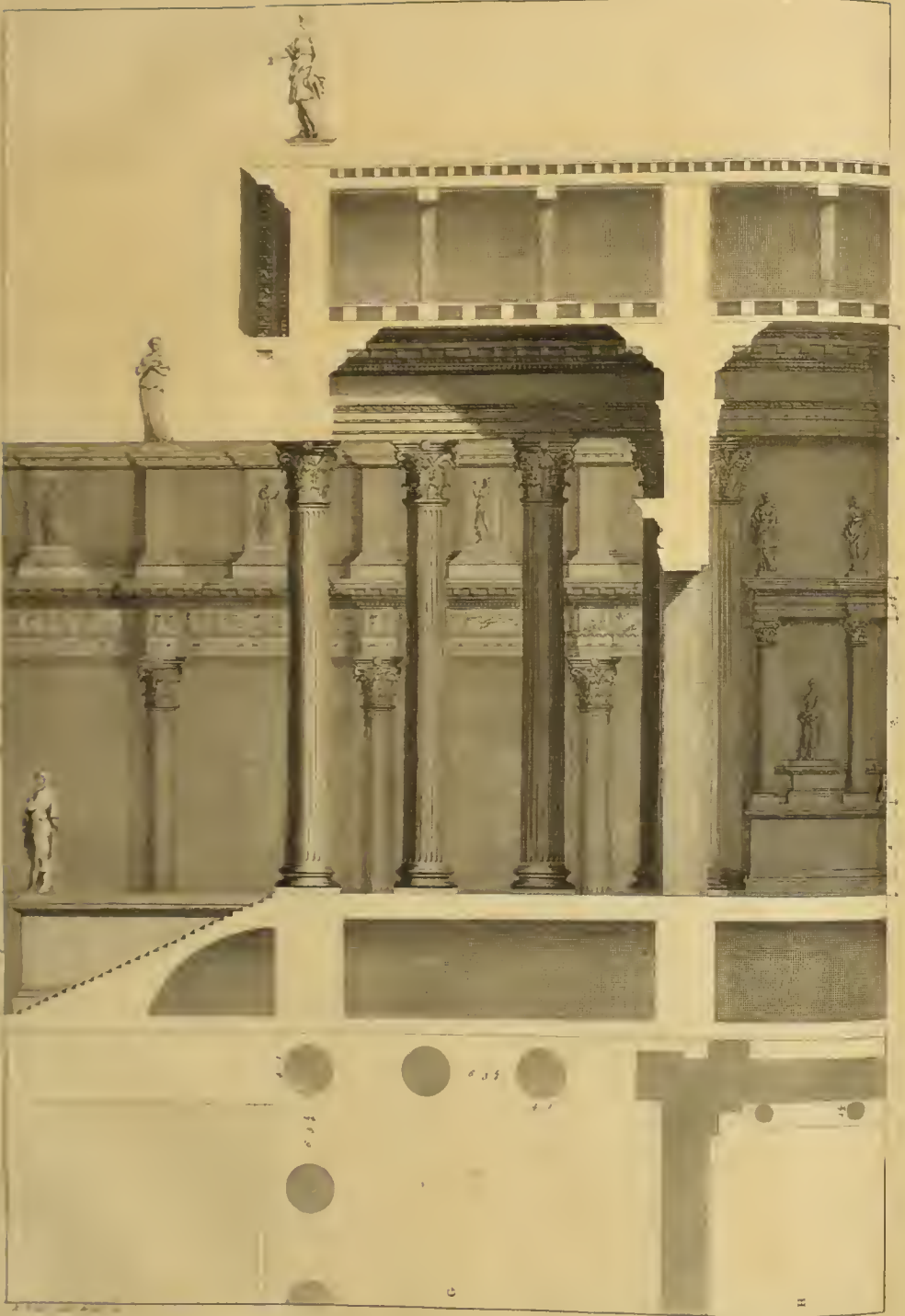
I. XII

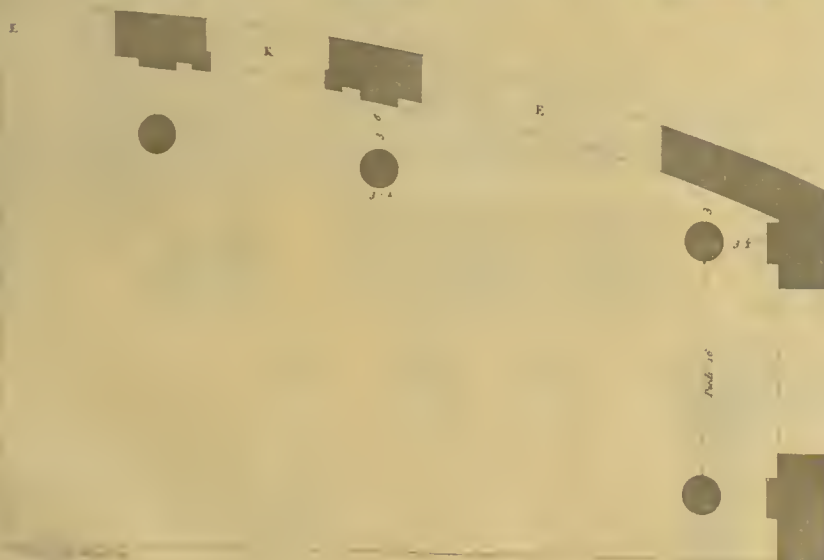
* A Stone so called.

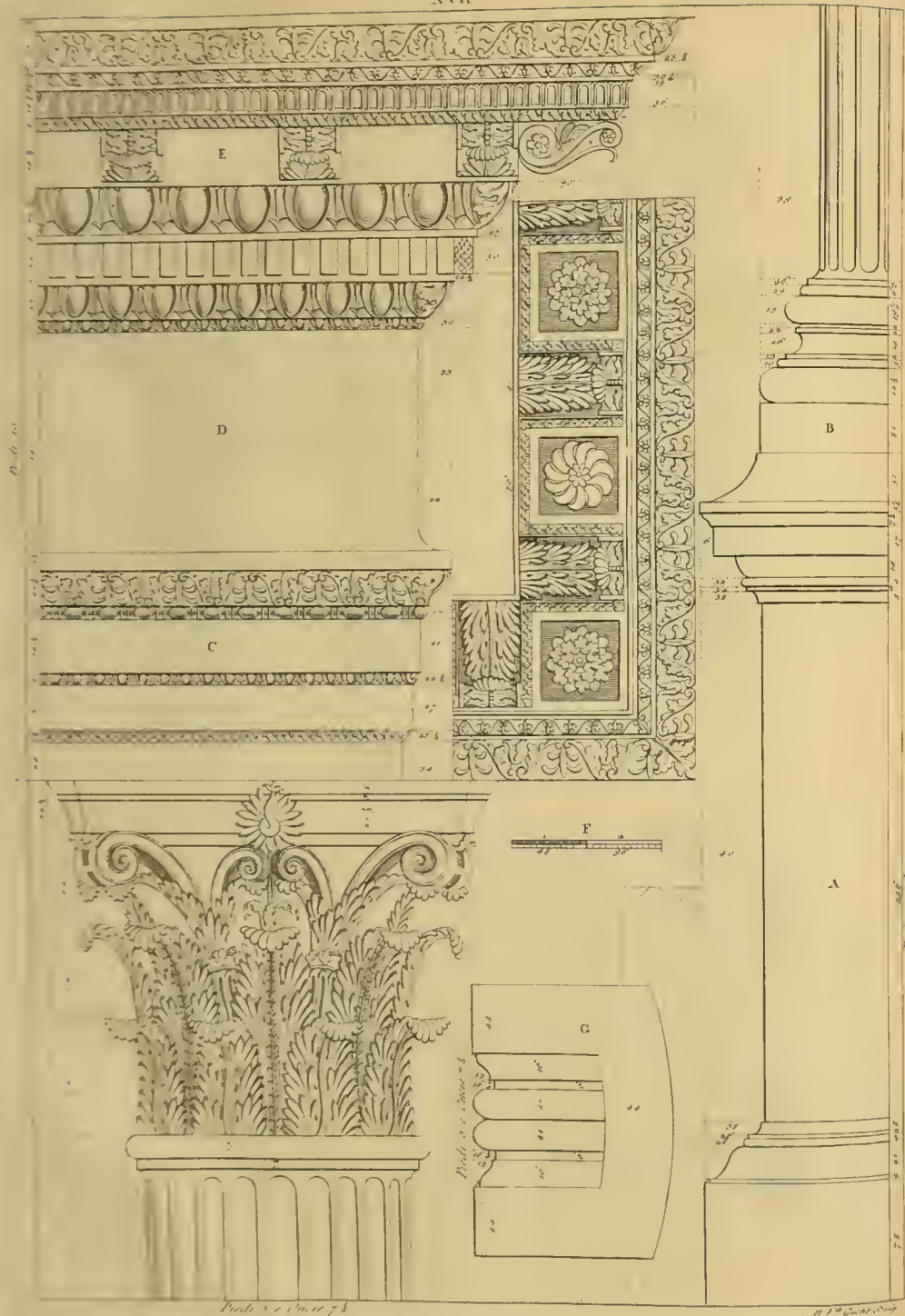


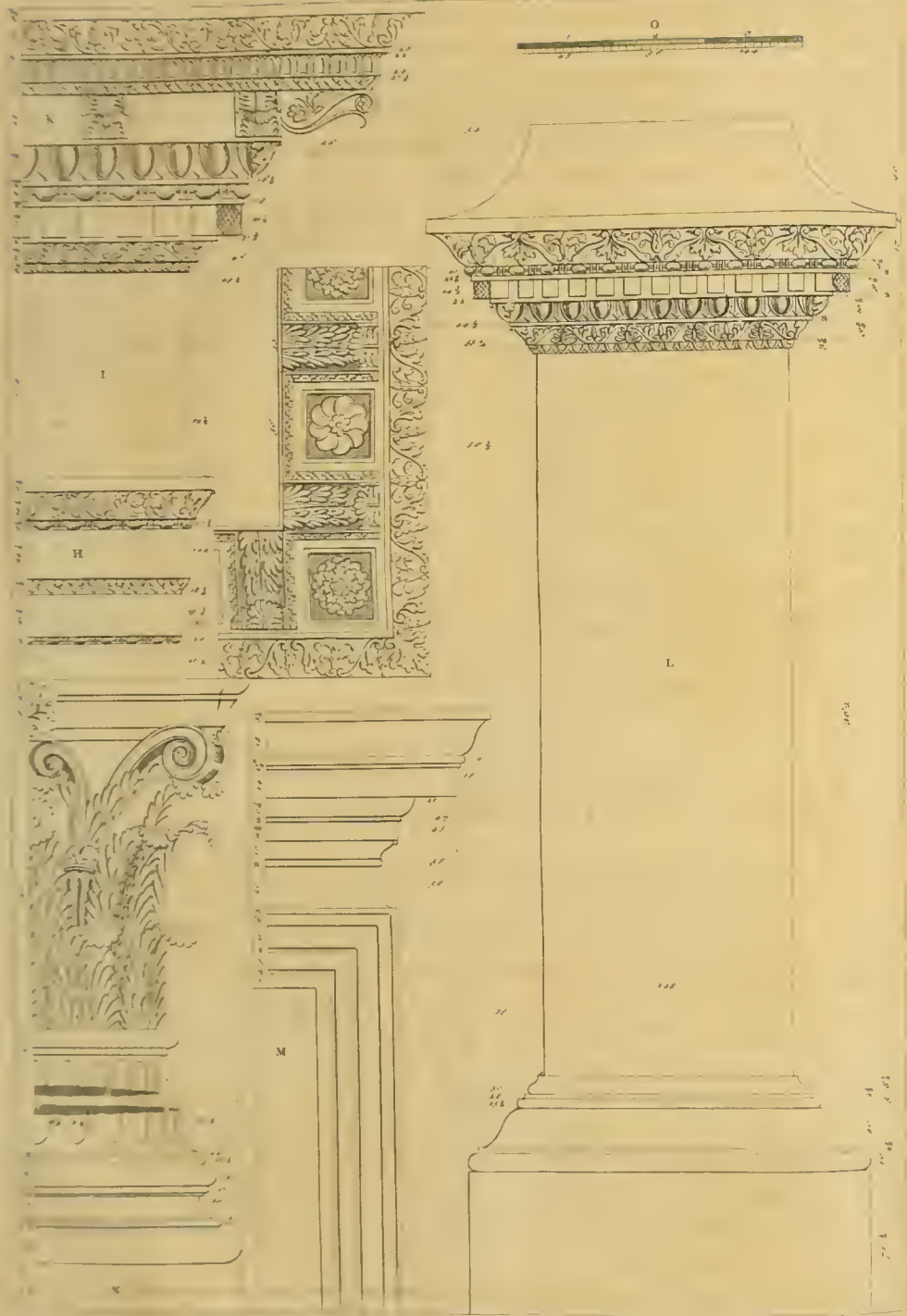












along the Walls, I have put Tabernacles with Statues, as appears by the Ruins, that originally there were such. There was a Square before this Temple, in the center of which was set up the Statue of the said Emperor on Horseback. And Writers affirm, that its Ornaments were so many and so admirable, that it rais'd amazement in all that view'd them; judging them to be rather the works of Giants, than of Men. When the Emperor *Constans* came to *Rome*, at first he greatly admir'd the rare Structure of this Edifice, and then turning to his Architect, he said that he wou'd make at *Constantinople* a Horse like that of *Nerwa*, to perpetuate his own Memory: whereupon *Ormisdas* (for so was the Architect nam'd) answer'd him, that it was necessary first to make for him such a Stable, pointing to this Square. The Columns surrounding it have no Pedestals, but stand on the ground: and it was very reasonable, that the Temple should be higher than the other parts. These Columns are likewise *Corinthian*, and upon the Cornice directly over them were little Pilasters, upon every one of which there must have been Statues: nor ought it to be any wonder, that I place so many Statues in these Edifices; since we read they were so numerous in *Rome*, that they seem'd another People.

E. *The Entry of the Court before the Temple.*

F. *The Entry by the flank.*

G. *The Portico.*

H. *The Temple.*

I. *The sides of the Court.*

K *Doors to the front of the Court over-against the Temple.*

L. *The place where the Statue of Trajan stood.*

Elevation * of half of the out Portico, and of the Entry on the side of it.

Elevation † of half of the inside of the Temple, with the Entry on the side of it

Elevation ** of the flank of the Portico; and thro the Intercolumnations is seen the disposition of the Columns that were round the Court.

Half †† the front of the Court, over against the Temple.

The Ornaments *** of the Portico of the Temple.

A. *The basement of the whole Fabrick.*

B. *The Base of the Column.*

C. *The Architrave.*

D. *The Frize.*

The Ornaments ††† that were round the Court.

H. *The Architrave.*

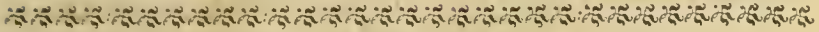
E. *The Cornice.*

F. *A Scale of two foot divided into 96 parts.*

G. *The Soffite of the Architrave within the Columns.*

* Plate XIII. † Plate XIV. ** Plate XV. †† Plate XVI. *** Plate XVII. ††† Plate XVIII.

- | | |
|--|---|
| I. The Frize, which was carv'd
with Figures in Basso-relievo. | that were in the front of the
Court over against the Portico
of the Temple. |
| K. The Cornice. | |
| L. The little pilasters upon which
were the Statues. | N. The base of the Columns. |
| M. The Ornaments of the Doors | O. A Scale of three foot divided
into 144 parts. |



CH A P. IX.

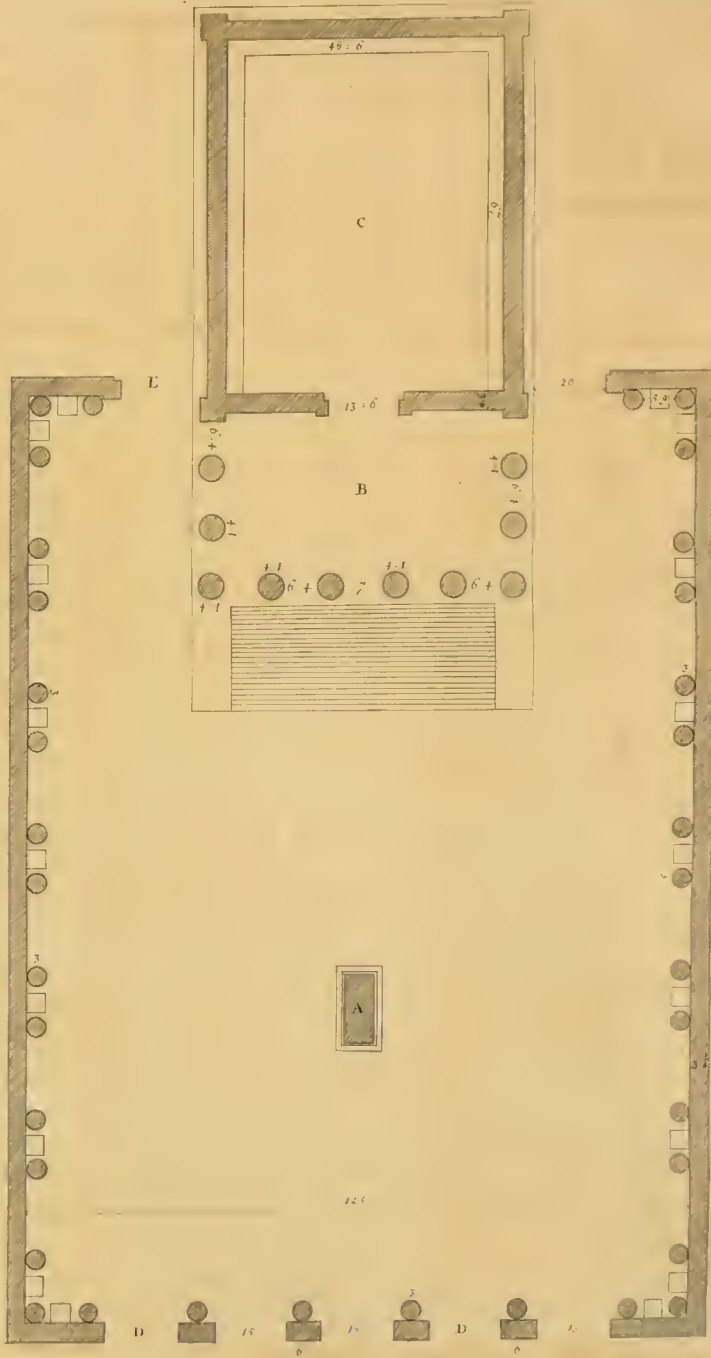
Of the Temple of Antoninus and Faustina.



NEAR to the Temple of *Peace* describ'd above is the Temple of *Antoninus and Faustina**, whence some are of opinion, that *Antonine* was aggregated by the Antients into the number of their Gods; because he had besides his Temple, *Salian* and *Antoninian* Priests. The front of this Temple is made in Columns, and its manner is *Pycnostylos*. The floor of it is elevated from the ground the third part of the height of the Columns of the Portico, to which you ascend by steps; and to these a sort of Pedestal is made by two Basements, the moldings of which are continu'd round the whole Temple. The Base of these Basements is thicker than half the Cimaſium, being also made more plain or simple: and so I have observ'd that the Antients made all such Basements, and likewise the Pedestals that are set under the Columns; not without great reason, since all the parts of a Building, the nearer they are to the Earth, ought to be the more solid. In the extremities of these Basements, directly over the angular Columns of the Portico, were two Statues: that is, one at each end of the Basements. The Base of the Columns is *Attick*. The Capitol is carv'd with Olive Leaves. The Architrave, Frize, and Cornice, have a quarter, and a third of the said quarter part, of the height of the Columns, In the Architrave are still read these words.

DIVO. ANTONINO. ET
DIVÆ FAUSTINÆ EX. S. C.

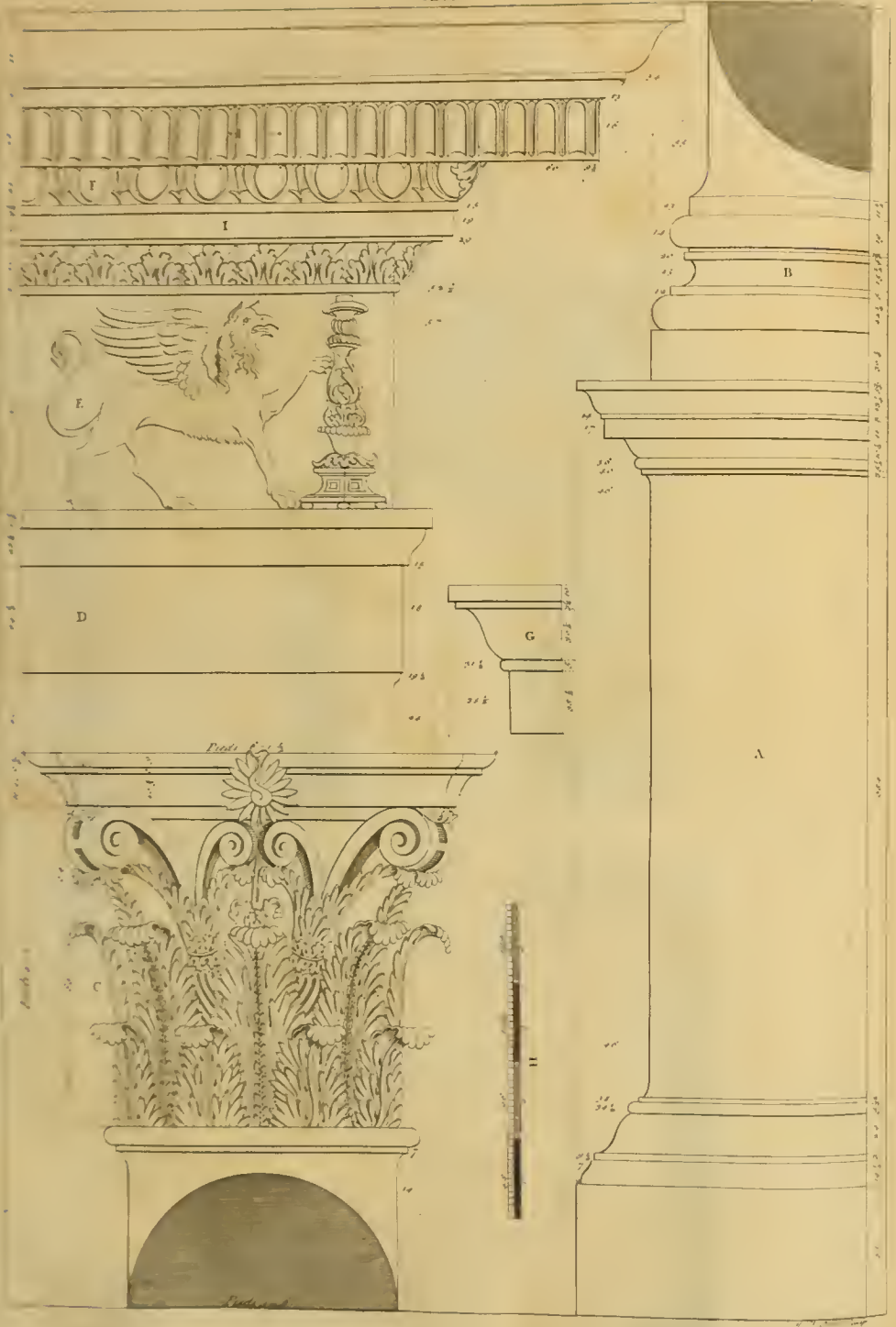
In the Frize Grifons are carv'd, which turn their Faces towards each other, and stretch out a paw towards a Candlestick of such a Figure as is us'd in Sacrifices. The Cornice has no Dentils cut, and is without Modillions: but between the Dentil and the Corona it has a pretty large Ovolo. It cannot be discern'd, that within this Temple there were any Ornaments: yet considering the













magnificence of those Emperors, I am persuaded that there were some, and therefore I have added Statues. It had a Court before it, made of *Peperino*. In the Entry of this Court over against the Portico of the Temple, there were extraordinary fine Arches, and all round it there were Columns, and many Ornaments, of which no Footstep is now left: nay, being in *Rome*, I saw one part of it demolish'd my self, which had stood till then. On the sides of the Temple there were two other open Entrys, that is, without Arches. In the midst of the Court was an Equestrian brass Statue of *Antonine*, which stands now in the Square of the Capitol.

- | | |
|---|---|
| A. <i>The Place where stood the Statue of Antonine.</i> | D. <i>The Entry of the Court over-against the Temple.</i> |
| B. <i>The Portico of the Temple.</i> | E. <i>The Entry into the Court by the Portico.</i> |
| C. <i>The Temple.</i> | |

*The Elevation * of half of the front of the Temple and part of the Wall of the Court.*

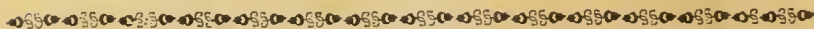
Elevation † of the inside of the Temple with a part of the Entablature within the Portico and a part of the Court Wall.

*The Elevation ** of the outside in flank, in which, and thro the Inter-columnations of the Portico, are seen the order of the Columns and other Ornaments that were round the Court.*

The Elevation †† of half the Entry, inside of the Court, over against the front of the Temple.

*The Ornaments *** of the Portico of the Temple.*

- | | |
|---|---|
| A. <i>The Base round the whole Fabrick.</i> | G. <i>A little Cornice made in the sides of the Temple, on the outside.</i> |
| B. <i>The Base of the Columns.</i> | H. <i>A Scale of four Foot divided into 192 parts.</i> |
| C. <i>The Capitel.</i> | I. <i>The Dentil of the Cornice without carving.</i> |
| D. <i>The Architrave, on which was the Inscription.</i> | |
| E. <i>The Frize</i> | |
| F. <i>The Cornice.</i> | |



CHAP. X.

Of the Temples of the Sun and Moon.



IN the Gardens of *Sancta Maria Nova*, near the Arch of *Titus*, are two Temples †† of the same form, and having the very same Ornaments. One of them, for being plac'd to the East, is thought to have been the Temple of the *Sun*: as the other of

* Plate XX. † Plate XXI. ** Plate XXII. †† Plate XXIII. *** Plate XXIV. ††† Plate XXV
VOL. II. R the

the *Moon*, because towards the West. They were built and dedicated by *Titus Tatius* King of the *Romans* (associated indeed by *Romulus*, but originally King of the *Sabins*.) They come near the round form, because they are as broad as they are long: which was done with regard to the course of those Planets, which is circular round the Heavens. The Galleries, that were before the Entry of these Temples, are wholly ruin'd; nor are there any other Ornaments of them to be seen, but what are in the Arches, which have compartments of Stue very accurately wrought, and according to a fine design. The Walls of these Temples are extremely thick: and between the one and the other Temple, on the flank of the great Chappels (which are over against the Entrance) are seen the vestiges of some Stairs, which must have led to the roof. I have made the Fore-galleries, and the Ornaments of the inside, according as I fancy they ought to have been, by what is now standing of them above ground, and the little that cou'd be seen of the Foundations, where the Plans of both stand join'd together; as likewise the place of the Stairs, that led, as I said, to the roof. Near these Plans are the Elevations both of the in and the outside.

The Ornaments, that is, those of the Arches within, (the others being destroy'd) and the Elevation of the inside in flank.*

A. *The compartments of the Chappels, which are over against the Doors, and have each of them twelve squares.*

B. *The Profil and Moldings of the said Squares.*

C. *The compartments of the great Nave, which is divided into nine Squares.*

D. *The Profil and Moldings of the said Squares.*

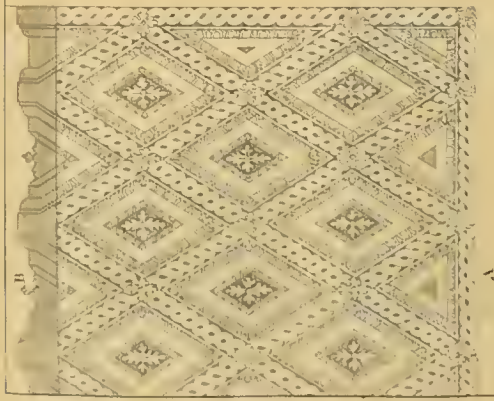
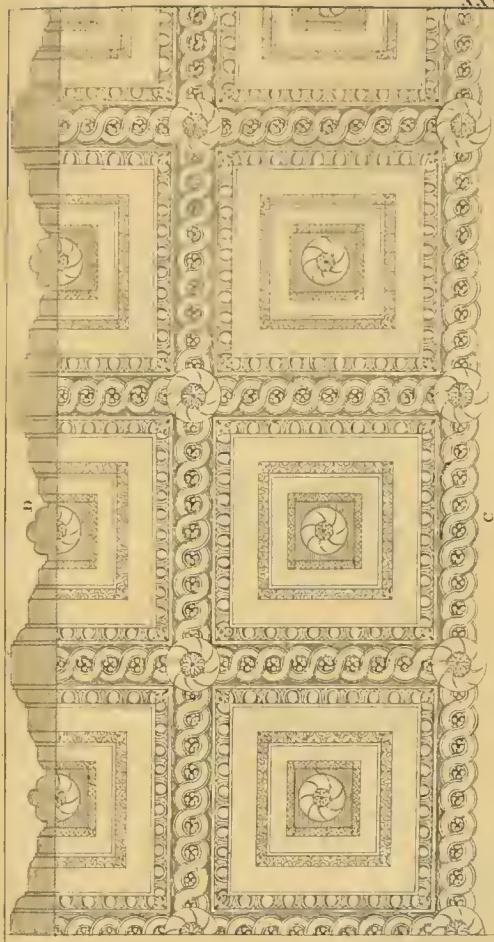
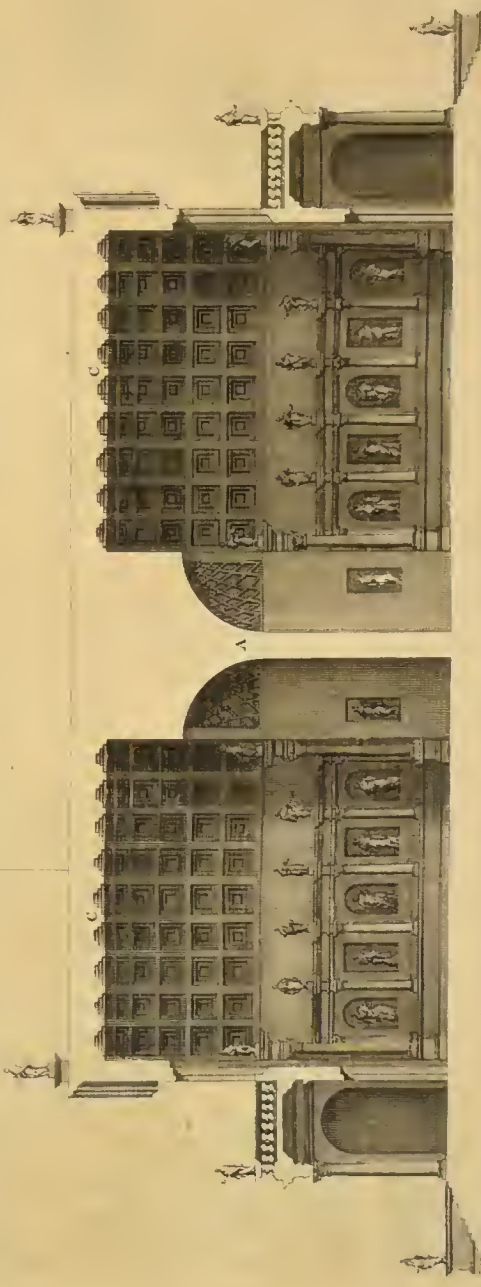
CHAP. XI.

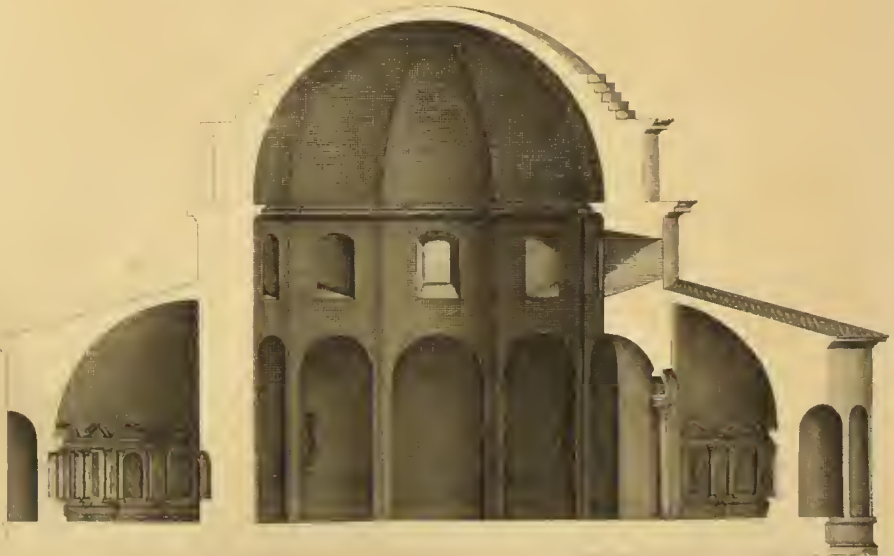
Of the Temple vulgarly call'd the Galluce.

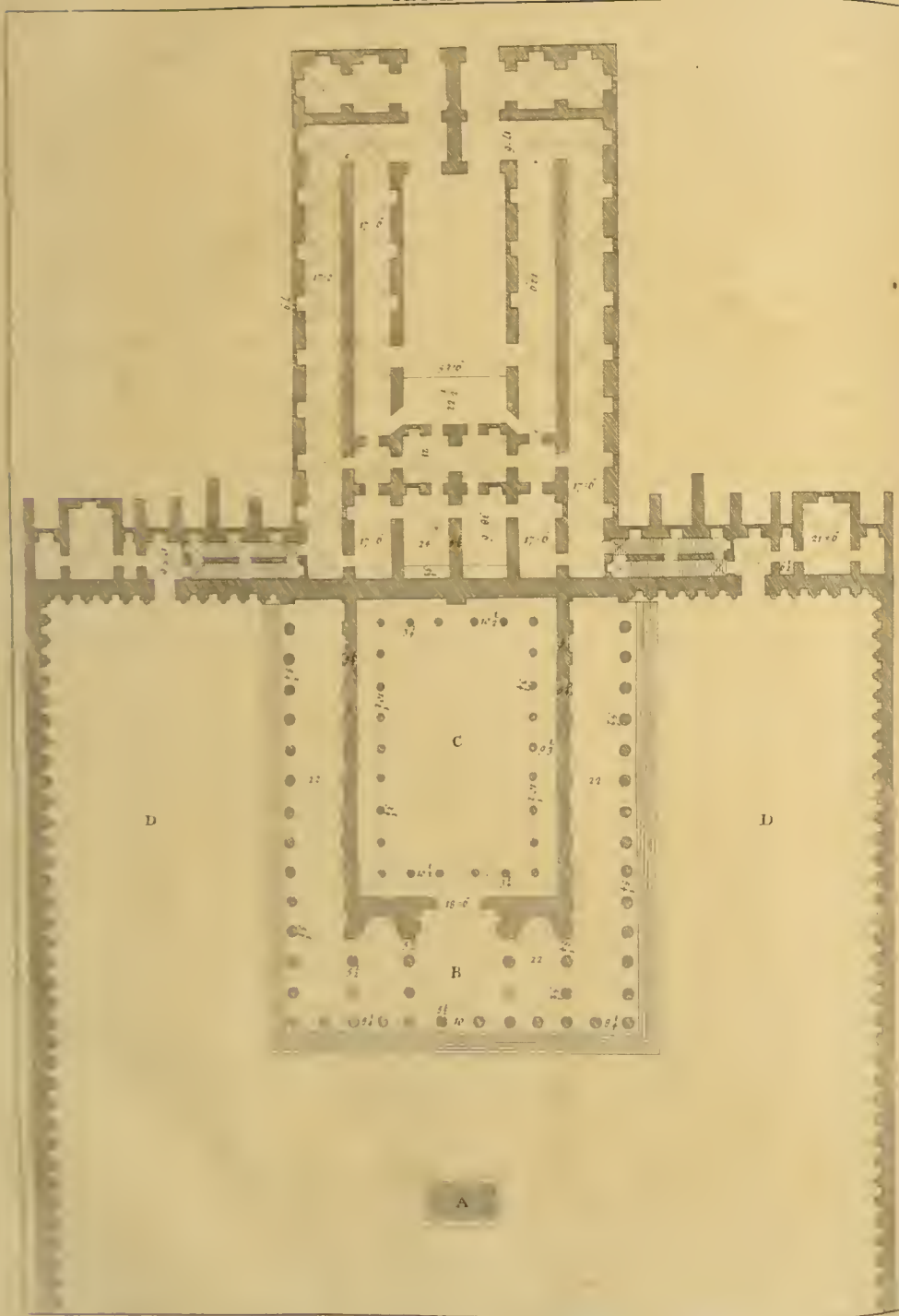


EAR the Trophies of *Marius* is seen the following † Edifice of a round Figure, which, after the pile of the *Pantheon*, is the greatest round Fabrick in *Rome*. The place is commonly call'd *Le Galluce*, which gave a handle to some of saying, that this was the *Basilica* of *Cains* and *Lucius*; which, together with a noble Portico, *Augustus* caus'd to be erected to the memory of *Cains* and *Lucius* his Grand-children. But this I do not believe to

* Pl. XXVI. † Pl. XXVII.







be true, since this Edifice has none of the parts, that are requisite in *Baslicas* (the manner of making which I have describ'd above in the third Book, when, according to the Instructions of *Vitruvius*, I divided the parts of a Square) and therefore I conclude this was a Temple. It is all of Brick, which must have been incrusted with Marble, but now all taken away. The middle Nave, which is perfectly round, is divided into ten parts, in each of which is a Chappel inchas'd in the thickness of the Wall, except in that where the Entry is. The two Naves which are on the sides, must have been most excellently beautify'd, because they contain many niches: and 'tis probable there were Columns and other Ornaments in them, which, accompanying those niches, cou'd not but produce an admirable effect. They, who in *St. Peter's* directed the Chappels of the *Emperor* and the King of *France* (which have been since destroy'd) took their model from this Edifice, which having all its parts supporting one another, is prodigiously strong, and after so long a time is still standing.

The line A. B. which divides the Plan, shews where the Section of the Temple is taken.

C H A P. XII.

Of the Temple of Jupiter.



U P O N the *Quirinal* Mount, now call'd *Monte cavallo*, behind the Houses of the Lords *Colonna*, are seen the vestiges of the following Edifice *, which is vulgarly call'd the *Frontispiece of Nero*. Some affirm that there stood the Tower of *Mecenas*, from which *Nero* saw the burning of *Rome*, to his no small satisfaction and delight. But herein they are egregiously deceiv'd, because the Tower of *Mecenas* was on the *Esquiline* Mount, not far from the Baths of *Dioclesian*. Others have been of opinion that here dwelt those of the *Cornelian* Family. I, for my part, believe, that this was a Temple dedicated to *Jupiter*: because when I was at *Rome* I saw People digging in the place where the body of the Temple stood, where they found some *Ionick* Capitels, which serv'd for the inner part of the Temple, and were those of the angles of the Galleries; for, in my opinion, the middle of the Temple was uncover'd. The prospect of this Temple was the false-wing'd, call'd by *Vitruvius* *Pseudodipteros*. Its manner was *Pycnostylos*, or of Columns thick set.

* Plate XXVIII.

The Columns of the Porticos without were *Corinthian*. The Architrave, Frize and Cornice, were the fourth part of the height of the Columns. The Architrave had its Cimaſium of a very fine Invention. The Frize in the ſides was earv'd with Foliage: but in the front, which is deſtroy'd, there muſt have been an Inſcription. The Cornice has its Modillions ſquare, and one of them comes directly over the middle of the Column. The Modillions, that are in the Cornice of the pedement, are perpendicular upon the Column, and ought to be ſo made. Within this Temple there muſt have been Porticoes, as I have drawn them. Round it was a Court adorn'd with Columns and Statues: before it were two Horſes, which are now in the Street, and from which this Hill has taken the name of *Monte Cavallo*. They were made, the one by *Praxiteles*, and the other by *Phidias*. There were very commodious Stairs, that went up to the Temple: and, in my judgment, this was the greateſt and beſt adorn'd Temple of *Rome*.

The Plan comprehends the whole Edifice, with the back part where the Stairs were, which, going one over another, led to the Courts on the ſides of the Temple. The elevation of this kind of Stairs, with their Plan on a large Scale, has been inſerted by me into my firſt Book, where I treat of the ſeveral ways of making Stairs.

A. *The Peđeſtal where ſtood the Horſe made by Phidias; the other being at a great diſtance from this could not be marked in the deſign*

B. *The Portico of the Temple.*

C. *The Body of the Temple.*

D. *The Courts on either ſide of the Temple.*

Half the * front of the Portico on the outside, with part of the Ornaments of the Court.

Half of † the inſide of the Temple, with part of the Ornaments of the Court.

The flank ** of the Temple on the outside.

The flank †† of the inſide both of the Portico and of the Nave of the Temple.

The Ornaments *** drawn at large.

A. *The Capitel.*

the Columns.

B. *The Architrave.*

G. *The Acroterix, or ſmall Peđeſtals bearing Statues.*

C. *The Frize.*

D. *The Cornice.*

H. *The Cornice round the Court.*

E. *The Baſe of the Columns.*

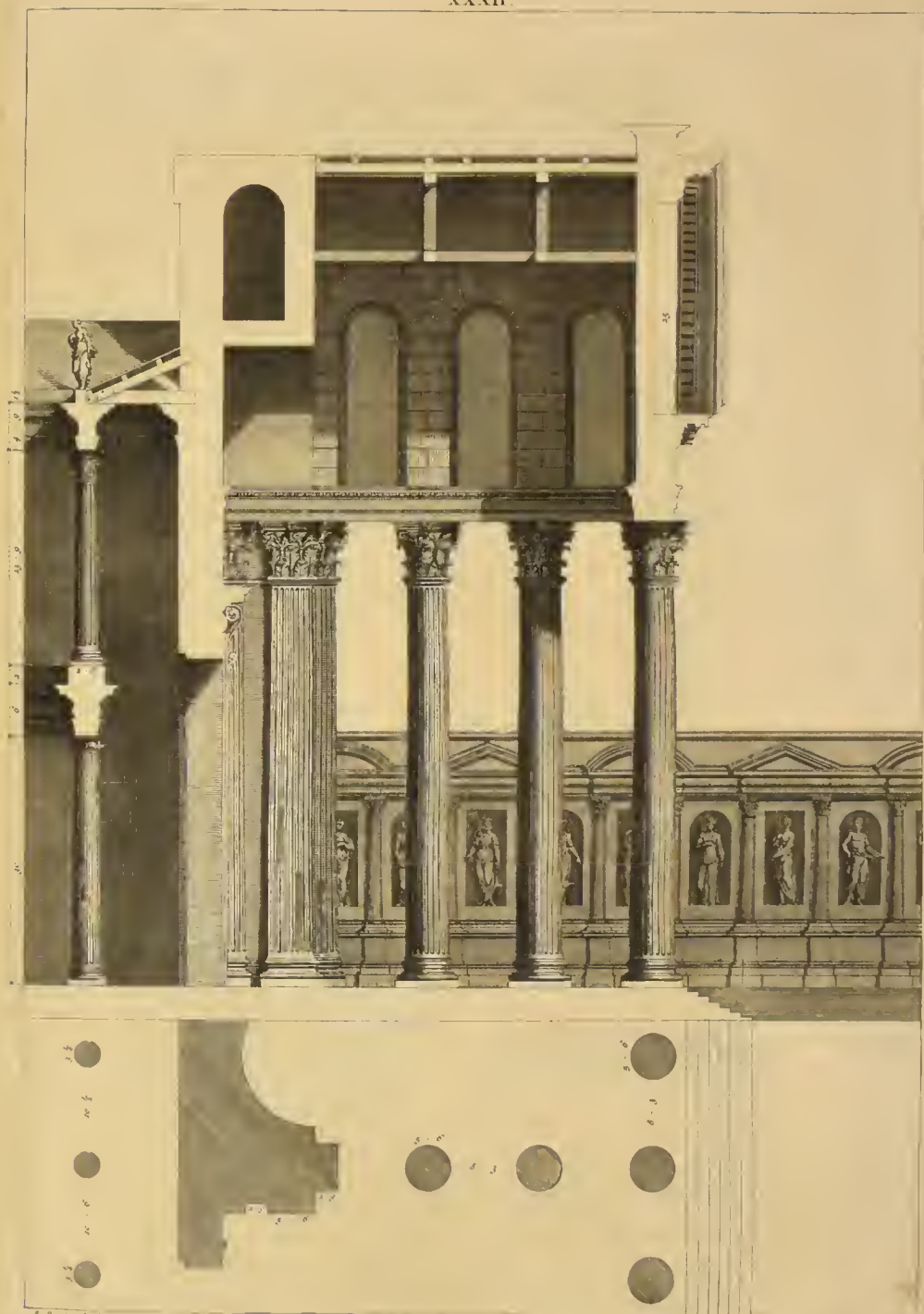
I. *A Scale of four foot divided into 192 parts.*

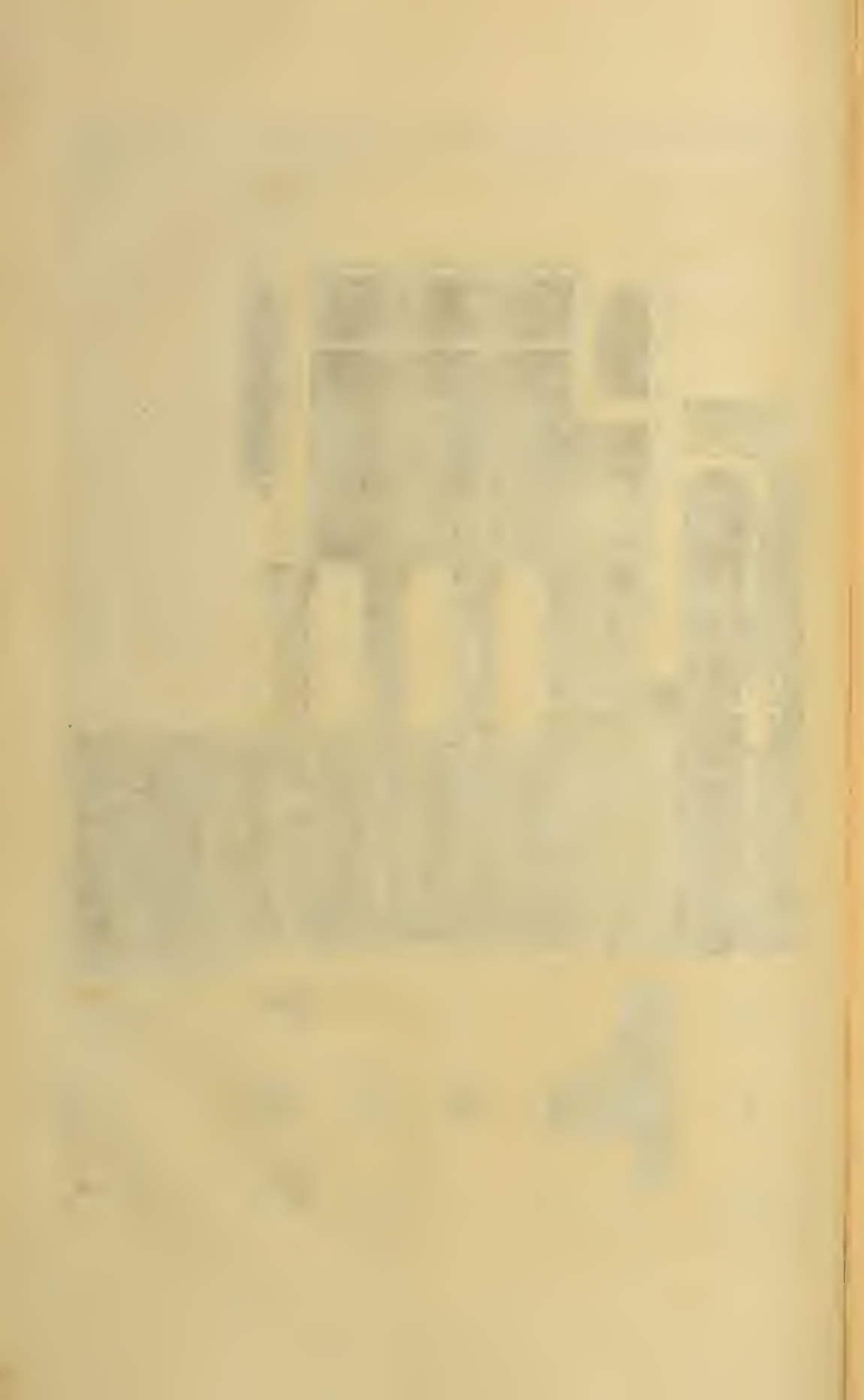
F. *Baſe of the Pilafterſ behind*

* Plate XXIX. † Plate XXX. ** Plate XXXI. †† Plate XXXII. *** Plate XXXIII.

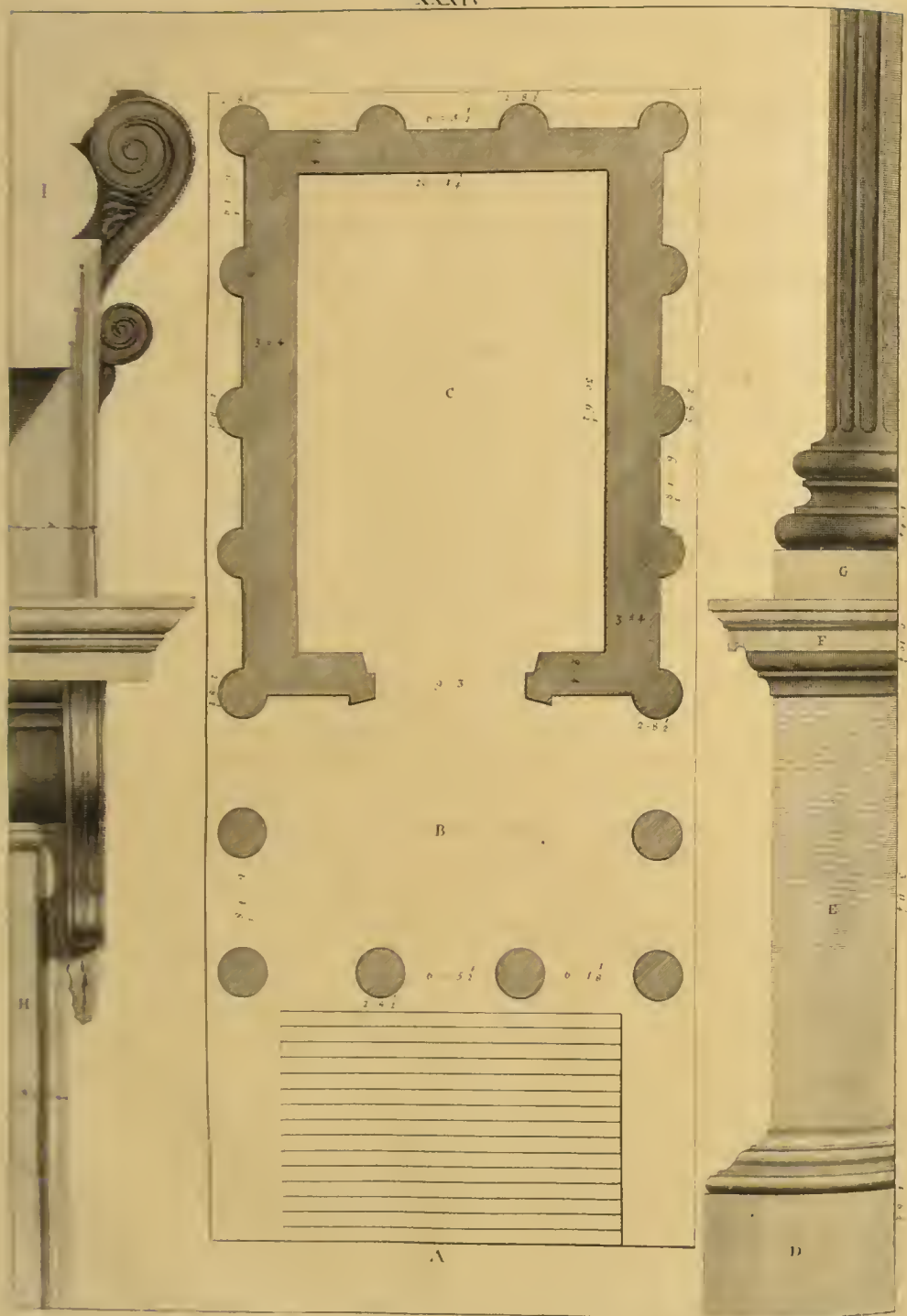













N. B. That the Cornice H is drawn by a larger Scale than the Scale I, because its small Members could not be otherwise distinguished.



C H A P. XIII.

Of the Temple of Fortuna virilis, or Manly Fortune.

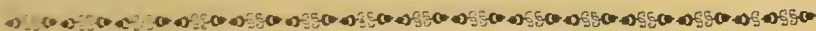
HE following Temple *, now the Church of St. Mary the Egyptian, is seen almost intire near the Senatorian Bridge, at present St. Mary's. 'Tis not certainly known how it was anciently nam'd. Some maintain it was the Temple of *Manly Fortune*, of which it is recorded as a Miracle; that being in a Flame with all that was in it, the gilded wooden Statue, which was plac'd there by *Servius Tullius*, was the only thing no way damag'd by the Fire. But seeing that ordinarily the Temples dedicated to *Fortune* were made round, others have affirm'd that it was not a Temple, but the *Basilica* of *Caius Lucius*: grounding their opinion upon certain Letters, which have been found there. Nevertheless, in my opinion, this cannot be so; as well because the Edifice is little, whereas the *Basilicas* were necessarily very large, on account of the multitude of Persons that resorted to them about their Affairs; as that in the *Basilicas* the Porticos were made within the Fabrick, and in this there is not the least sign of any Portico at all; whence I am certainly perswaded, that it was a Temple. Its prospect is *Prostylos*, and it has half Columns in the Walls of the Nave on the outside, which accompany those of the Portico, and have the very same Ornaments: so that to those, who view it in flank, it presents the prospect *Peripteros*, or wing'd-round. The Intercolumnations are of two diameters and a quarter, whence its manner is *Systylos*. The floor of the Temple is rais'd from the ground six foot and a half, to which there is an ascent by Steps, buttred by the basement that supports the whole Fabrick. The Columns are *Ionick*, and the Base is *Attick*; tho one wou'd think it shou'd have been *Ionick* too, as the Capitels: but however it is not found in any Edifice, that the Antients made use of the *Ionick* describ'd by *Vitruvius*. The Columns are fluted, having four and twenty Grooves. The volutas of the Capitels are Elliptical, and the Capitels, that are in the angles of the Portico and the Temple, front two ways, which I do not remember to have seen any where else: and since to me this invention appears beautiful and graceful, I have made use of it in

* Plate XXXIV.

divers Buildings. In the Design will be learnt how it is done. The Ornaments of the Door of the Temple are very fine, and have an excellent proportion. This whole Temple is built of *Peperino*, which is cover'd with *Stuc*.


- | | |
|---|---|
| A. <i>The Steps to the Temple.</i> | G. <i>The Base of the Columns over the Basement.</i> |
| B. <i>The Portico of the Temple.</i> | H. <i>Part of the Temple door seen in front.</i> |
| C. <i>The Temple.</i> | I. <i>Profil of the same with its scroll.</i> |
| D. <i>The Base</i> | |
| E. <i>The Dado</i> | |
| F. <i>The Cimaize</i> | |
| } of the Base-ment of the whole Fabrick. | |
| <i>A Plan * and Elevation of the Temple in flank.</i> | |
| A. <i>The Steps to the Temple.</i> | C. <i>Part of the Temple.</i> |
| B. <i>The Portico of the Temple.</i> | |
| <i>Plan † and Elevation of the Temple in front.</i> | |
| A. <i>The Steps of the Temple.</i> | B. <i>Apart of the Portico.</i> |
| <i>The Ornaments ** of the outside at large.</i> | |
| D. <i>Plan of the Capitel.</i> | K. <i>Plan of the Capitel seen by the angle, by which one may observe how it is to be made.</i> |
| E. <i>The Capitel in front.</i> | |
| F. <i>The Architrave.</i> | L. <i>Half of the Capitel seen in flank.</i> |
| G. <i>The Frize.</i> | M. <i>A Profil of the said Capitel without its Volute.</i> |
| H. <i>The Cornice.</i> | |
| I. <i>The Ornaments of the Frize at large.</i> | |

N. B. That the said Ornaments have been measured with the *Vicentine Foot* divided into 48 Minutes, as above mentioned.



C H A P. XIV.

Of the Temple of Vesta.

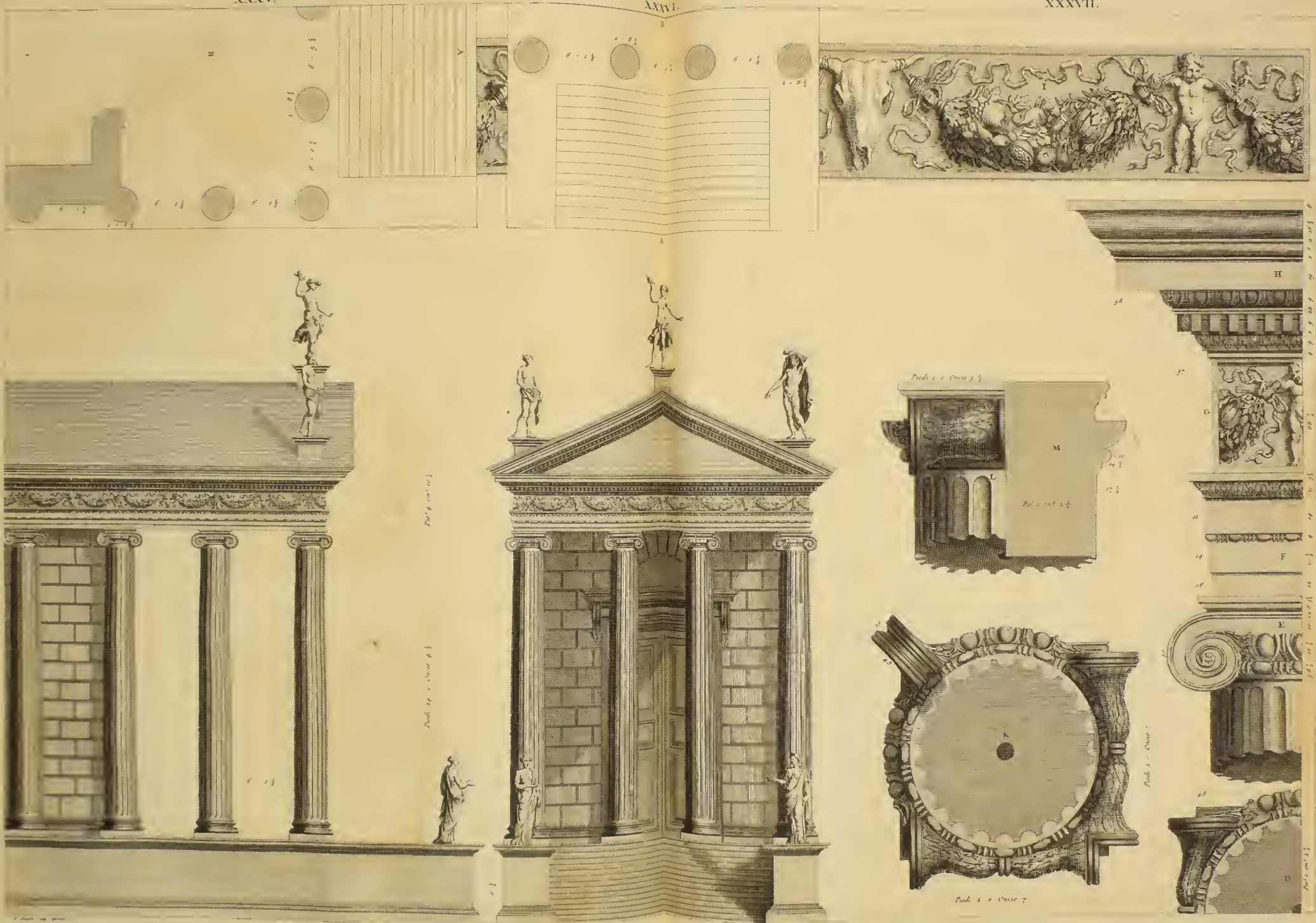
 FOLLOWING the course of the *Tyber*, near this last Temple another round one, at present call'd *St. Stephen's* ††. They say it was built by *Numa Pompilius*, and dedicated to the Goddess *Vesta*. He wou'd have it of a round Figure like the Globe of the Earth, by which Mankind subsists, and of which the said *Vesta* was the Goddess. This Temple is of the *Corinthian Order*. The Inter-columnations have a diameter and a half. The Columns, with the Bases and Capitels, are in length eleven *Testas*. By *Testa* is understood, as was said elsewhere, the diameter of a Column towards the Base of it.

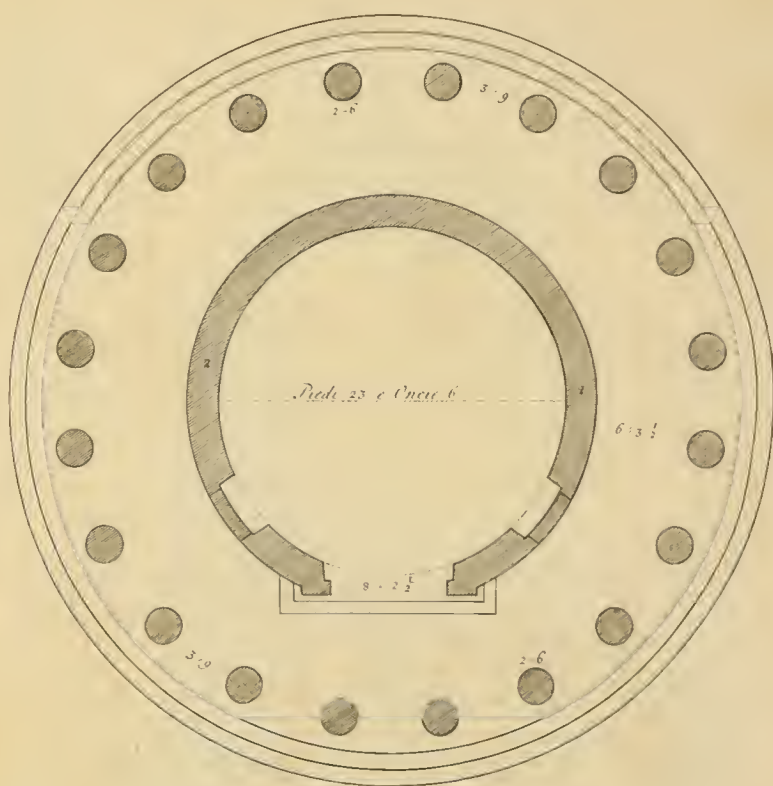
* *Pl. XXXV* † *Plate XXXVI* ** *Plate XXXVII* †† *Plate XXXVIII*.

XXXV.

XXXVI.

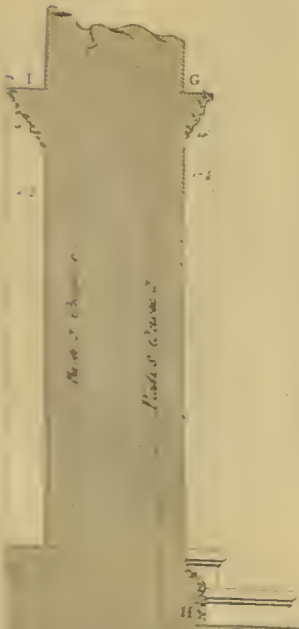
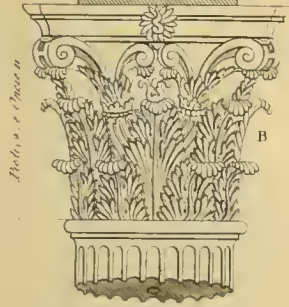
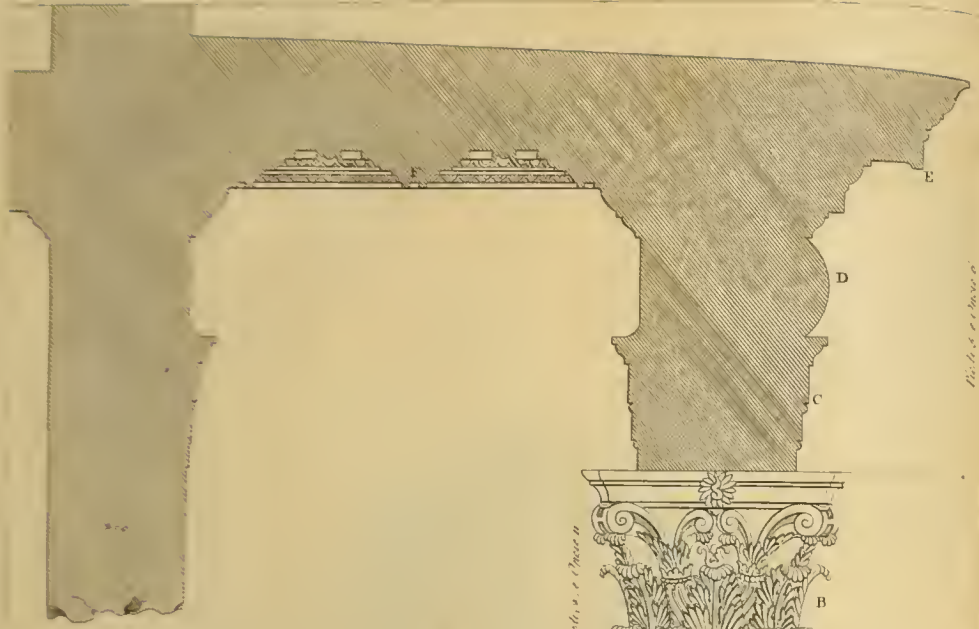
XXXVII.



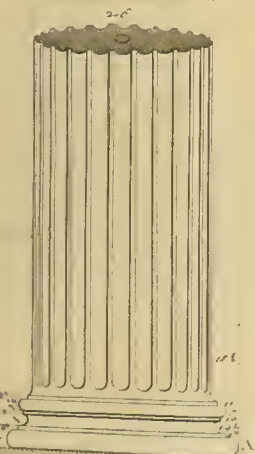








Piedestal e base n



The Bases are without a plinth, but the Steps, on which they repose, serve instead of it: and this was order'd on purpose by the Architect, that the going into the Portico might be the easier, the manner of it being *Pycnostylos*, or of Columns thick set. The Nave, taking in the thickness of the Wall, has as much in diameter as the Columns are long. The Capitels are carv'd with Olive Leaves. The Cornice not seen, but is added by me in the design. Under the Soffite of the Portico are handsome Compartments. The Door and Windows have many fine Ornaments and plain. Under the Portico, and also within the Temple, are the Cimaesiums that support the Windows. They go quite round, and look like a basement on which the Wall is laid, and upon which rests the Cupola. This Wall on the outside, that is, under the Porticos, is distinguish'd by Squares from the said Cornice to the Soffita, and on the inside is polish'd; having a Cornice, like that of the Portico, which supports the Cupola.

*The Elevation * both of the in and outside.*

- | | |
|-------------------------------------|---|
| A. <i>The temple door at large.</i> | C. <i>A Scale of three foot divided into 144 parts.</i> |
| B. <i>A Window of the same.</i> | |


The particular † members at large.

- | | |
|---|---|
| A. <i>The base of the Columns.</i> | H. <i>The Base of the said Cornice which corresponds to the Base of the Columns.</i> |
| B. <i>The Capitel.</i> | I. <i>The little Cornice within, upon which rests the Window-soils.</i> |
| C. <i>The Architrave.</i> | K. <i>A Scale of four foot divided into 192 parts by which the said Members have been measured.</i> |
| D. <i>The Frieze.</i> | |
| E. <i>The Cornice.</i> | |
| F. <i>The Soffita of the Portico.</i> | |
| G. <i>The little Cornice of the outside which goes round the Nave, upon which begin the square Courses of Stone to be seen.</i> | |



CHAP. XV.

Of the Temple of Mars.

 N that which is vulgarly call'd the *Priest's Square*, in your way from the *Rotunda* to the Pillar of *Antonine*, are seen the remains of the ** following Temple, which, according to some was built by the Emperor *Antonine*, and dedicated to the God *Mars*.

* Plate XXXIX. † Plate XL. ** Plate XLII.

Its prospect is *Peripteros*, or wing'd round. Its manner is *Pycnostylos*, or of Columns thick set. The Intercolumnations have a diameter and a half. The surrounding Porticos are so much larger by one Inter-columnation, by how much more the Antes, or the Pilasters of the remainder of the Wall, do project outwards. The Columns are of the *Corinthian* Order. The Base is *Attick*, and has a little Astragal under the cincture of the Column. The listel of the cincture is very small, and thus appears pretty enough. It is made as small every time that it is join'd with an Astragal over the Torus of the Base, being likewise a sort of Astragal, because there is no danger of its breaking. The Capital is carv'd with Olive Leaves, and well contrived. The Architrave instead of the Ogee has a half Ovolo, over which is a Cavetto; and this has many fine Intaglias, different from those of the Temple of *Peace*, and the Temple we said was on the *Quirinal* Mount dedicated to *Jupiter*. The Frize projects one of the eight parts of its height, and swells in the middle. The Cornice has its modilion Square, and over this the Corona without dentil, as *Vitruvius* says, ought to be done every time that Modilions are us'd; which rule, nevertheless, is observ'd in few antient Edifices. Over the Cornice in the sides of the Temple is another little Cornice, the naked of which falls perpendicular upon that of the Modilions, and was made to set the Statues on it, that they might be intirely seen, and that their feet and legs might not be hid by the projection of the Cornice. In the inner part of the Portico is an Architrave, of the height of that without: but different in this, that it has three Fascias. The members which divide one Fascia from another, are carv'd with little Intaglias of Leaves and little Arches, and the lesser Fascia is also carv'd with Foliage. Besides this, instead of an Ogee this Fascia has a Fufarole with a Gula wrought with Leaves very delicately. This Architrave bears the Arches of the Porticos. The Architrave, Frize, and Cornice, are one of the five parts and a half of the length of the Columns: and tho they be less than the fifth part, yet they answer admirably, and are very beautiful. The outside of the Walls are of *Peperino*, and within the Temple are other Walls of Brick, that they might the better support the Vault, which was made with most curious Squares, wrought with Stuc. These Walls were crusted with Marble. There were also Niches and Columns round, for Ornament. Almost a whole flank of this Temple is yet to be seen; but I have endeavour'd to represent this Edifice entire, always following the description that *Vitruvius* has given of it.



Pl. 7. Om. 2. 3

Pl. 38. Om. 7

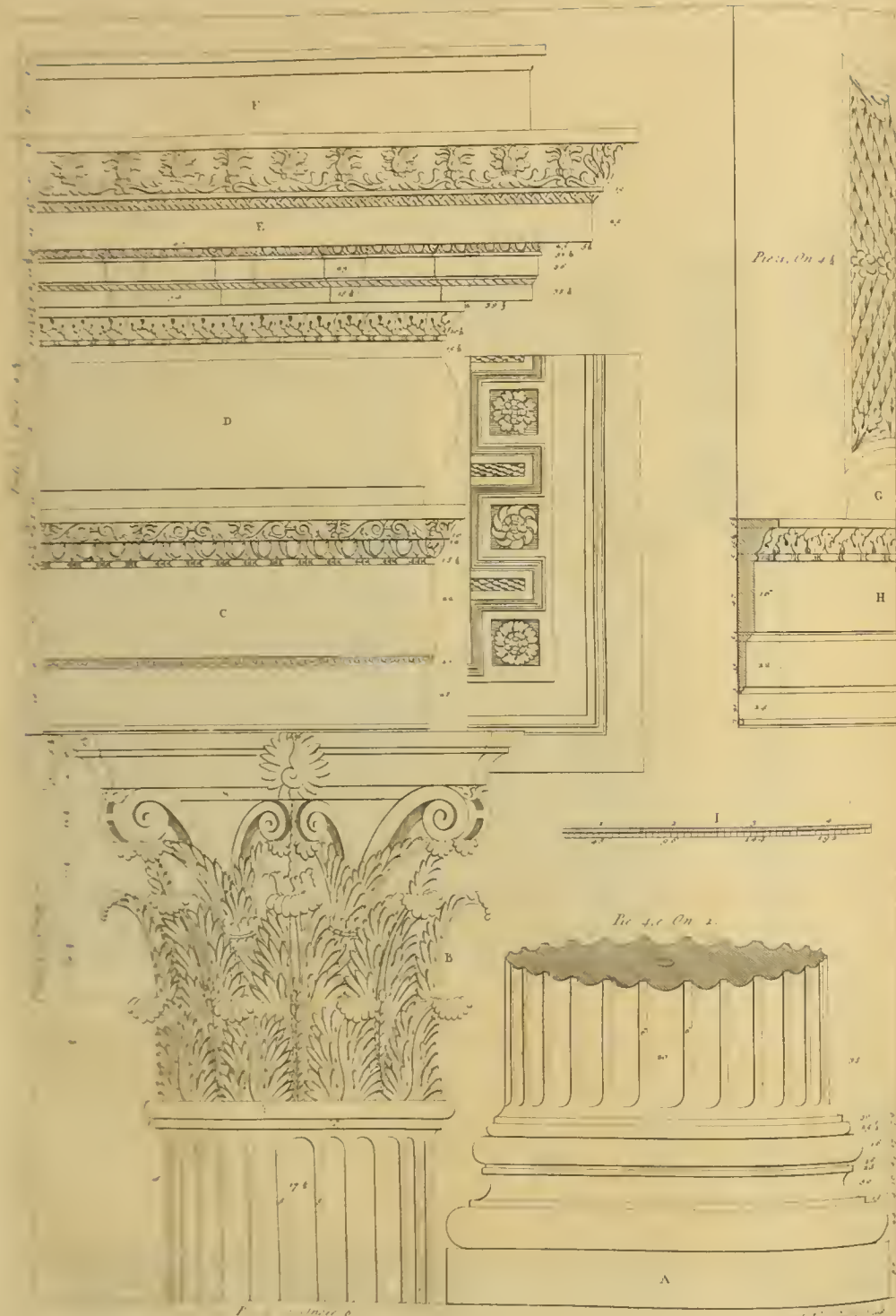
Pl. 7. Om. 2. 3

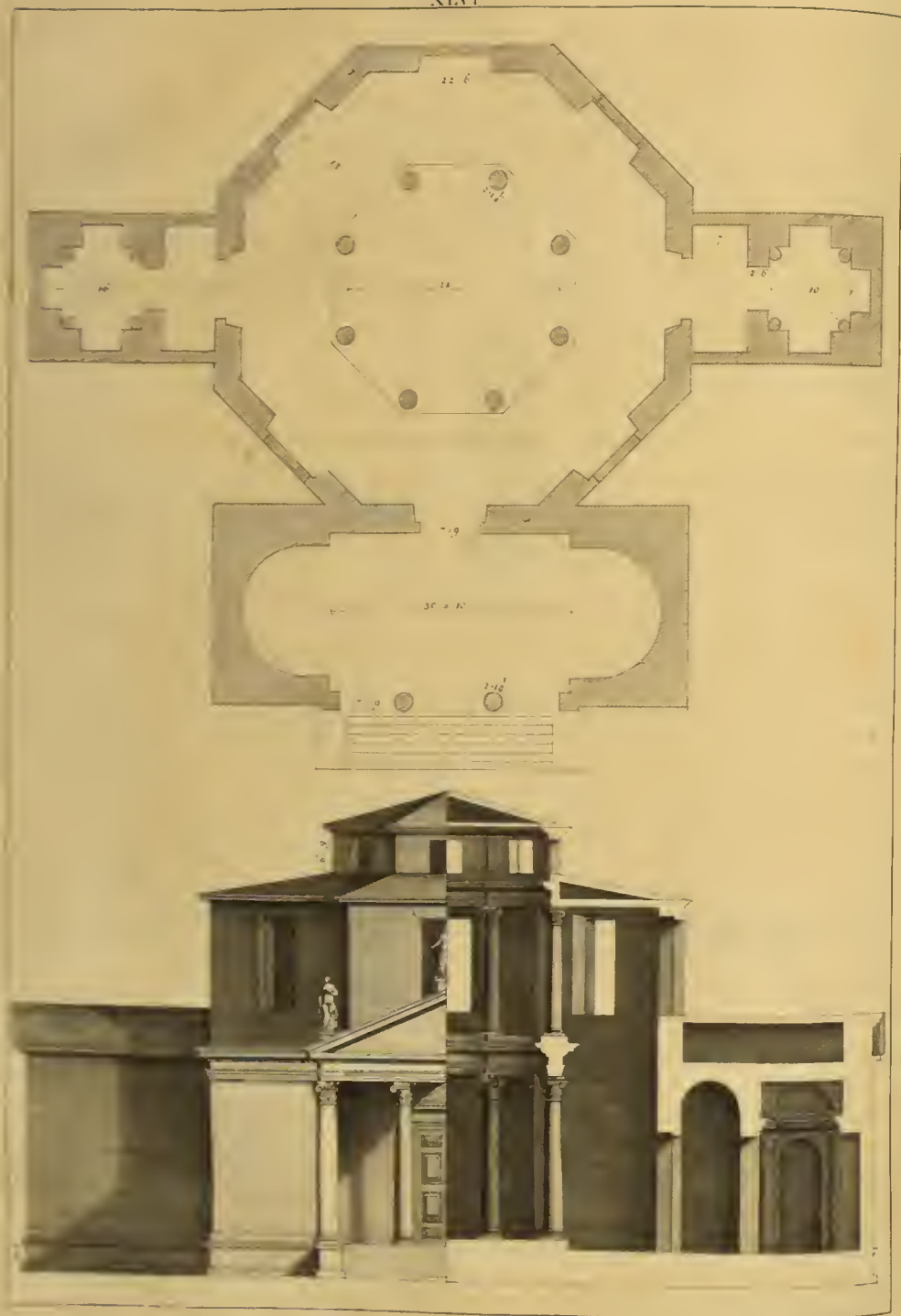
Pl. 38. Om. 7

8. Front only. 1794









*The Elevation * of the Portico in front.*

The Elevation † of part of the Temple, seen without on one side.

*The Elevation ** of another part of the Portico, and of the Temple within.*

The Ornaments †† of the Columns on a large Scale.

A. *The Base.*

B. *The Capitel.*

C. *The Architrave.*

D. *The Frize.*

E. *The Cornice.*

F. *The little Cornice of the Statues.*

G. *The Soffita of the Architrave between the Columns.*

H. *The Architrave of the inner part of the Porticos that support the Arches of it.*

I. *A Scale of four foot divided into 192 parts*

C H A P. XVI.

Of the Baptism of Constantine.



THE following draughts are of the Baptism of *Constantine* ***, which is at *St. John's in the Lateran*. According to my judgment this Temple is a modern work, made out of the spoils and ruins of antient Edifices. But because the design is beautiful, and that the Ornaments are very well carv'd with various sorts of Intaglias (which may be useful to an Architect on several occasions) I thought my self in a manner oblig'd to insert it among the antient Works; and this by so much the rather, as it is accounted a very good piece by every body. The Columns are of Porphyry, and of the *Composite* Order. The Base is compounded of the *Attick* and the *Ionick*; having the two *Torus's Attick*, and the two *Scotias Ionick*: but instead of two *Astragals* which are made between the *Scotias* in the *Ionick*, this has only one, which takes up the same room that two wou'd. All these Members are excellently well wrought, and have most beautiful Intaglias. The Bases of the Columns in the Portico are adorn'd with Leaves, that go up along the shaft of the Columns; which is worth noticing, and shows the judgment of the Architect to be very solid, who knew so well how to accommodate things: the shaft of the Columns not having been as long as they should be, and yet he by this management not taking from the work any thing of its Beauty or Majesty. I have made use my self of the same expedient in the Columns which I put for Ornament in the Door

* Plate XLII. † Plate XLIII. ** Plate XLIV. †† Plate XLV. *** Plate XLVI.

did not reach as far as was necessary; and yet are of such fine Marble, that they deserv'd not to be left out of the work. The Capitels are compounded of *Ionick* and *Corinthian*, with *Acanthus* Leaves. How they ought to be wrought, is taught in my first Book. The Architrave is mighty well carv'd, its Cimaße having instead of a Gula inverfa a Fularole and above half an Ovolo. The Frize is plain. The Cornice has two Gula-rectas the one above the other, which is a thing that very seldom occurs: I mean that two members of the self-same sort shou'd be put over each other, without some other intermediate member besides the Listel. Over these Gula-rectas or Cimaßums is a Dentil, and then the Corona with its Ogee, and last of all a Gula-recta or another Cimaße: so that in this Cornice the Architect has avoided Modillions, by making Dentils.

*The particular * members at large.*

A. *The Base.*

B. *The Capitel.*

C. *The Architrave, Frize, and Cornice.*

D. *The Soffite of the Archi-*

trave between each Column.

E. *Plan of the Capitel.*

F. *A Scale of three foot divided into 144 parts.*

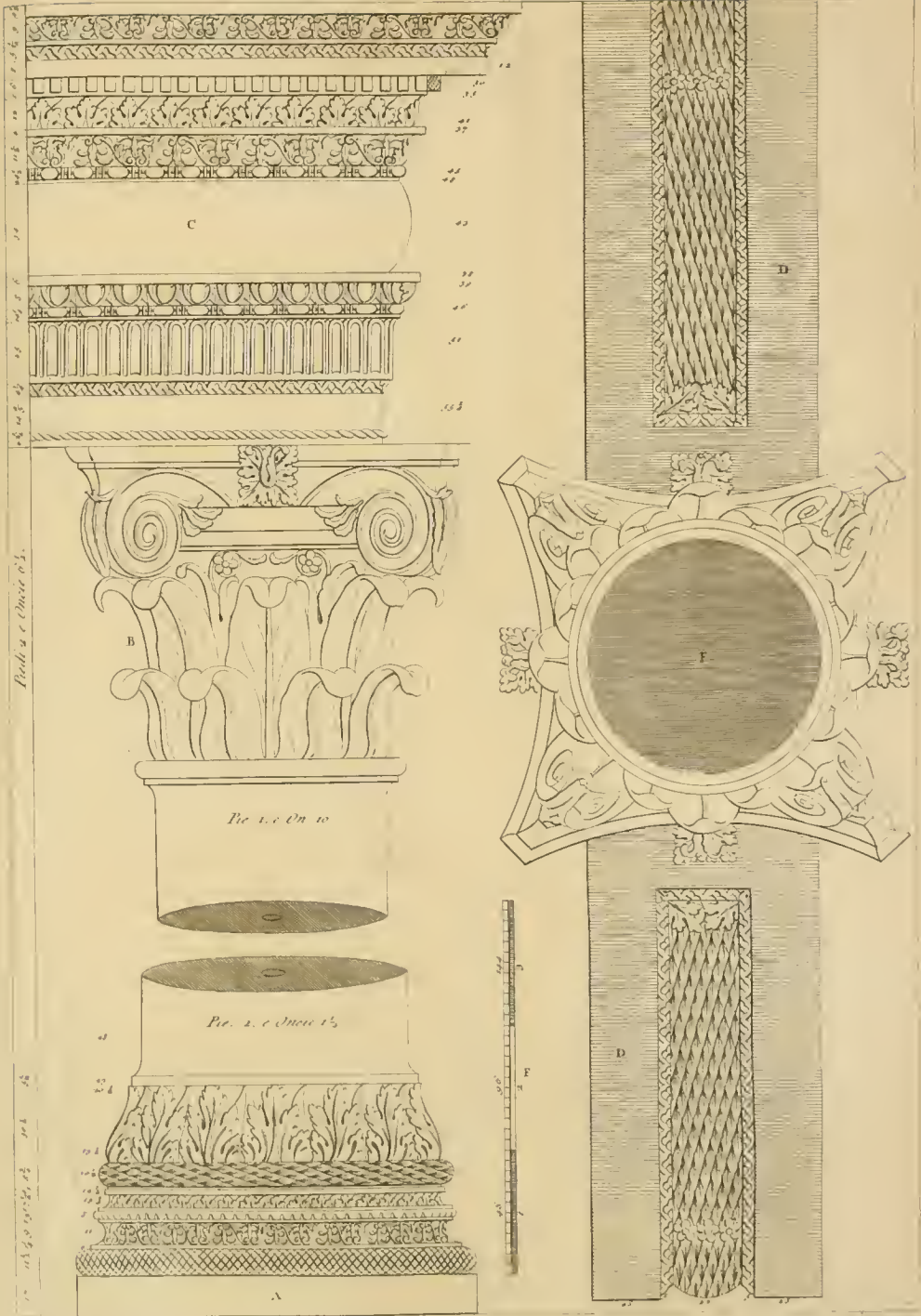


CHAP. XVII.

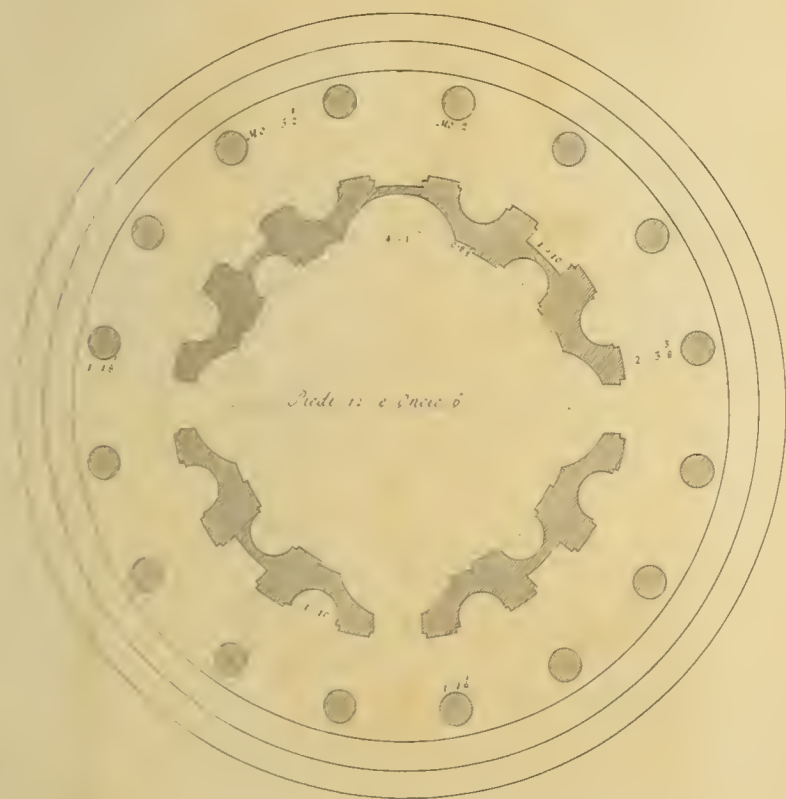
Of the Temple of Bramante.



AFTER the Majesty of the *Roman* Empire begun to decline by the continual inundations of Barbarians, **ARCHITECTURE** (as it then likewise happen'd to all other Arts and Sciences) declining from its first Beauty and Elegance, grew every day so much worse and worse; that at last, all knowledge of fine Proportions, and the elegant manner of Building being lost, it came to such a low cbb, that lower could not possibly be. But all human Affairs being in a perpetual Flux and Motion and it so coming to pass, that at one time they ascend to the top of their perfection, and at another time descend to the extremity of their imperfection: So **ARCHITECTURE**, in the time of our Fathers and Grandfathers, breaking out of the darkness, wherein it had lain so long bury'd, begun to appear once more in the light of the World. Wherefore, under the Pontificate of Pope *Julius II. Bramante*, a most excellent Man, and an observer of the antient Edifices, made very










beautiful Buildings in Rome; and after him follow'd *Michael Angelo Buonarroti*, *Jacobo Sanfovino*, *Balthasar da Siena*, *Antonio da San Gallo*, *Michael da San Michele*, *Sebastian Serlio*, *George Vasari*, *Jacobo Barozzio da Vignola*, and the Cavalier *Lione*, whose wonderful Fabricks may be seen in *Rome*, *Florence*, *Venice*, *Milan*, and in other Cities of *Italy*: besides that most of these were very excellent Painters, Sculptors, and also Writers; some of which are alive to this day, together with some others, whom, to avoid prolixity, I forbear to name. But to return to our Subject; since it is certain, that *Bràmante* was the first, who brought to light the true and beautiful ARCHITECTURE, which lay hid from the time of the Antients to his own, I thought my self with good Reason oblig'd to afford room to his Works among those of the said Antients: therefore I have in this Book set down the following Temple*, built by him upon the *Janiculan Mount*; and call'd *San Pietro Montorio*, not only from this Mount, but also because it is said, that *St. Peter* the Apostle was crucify'd there.

Elevation † both of the in and outside of the Temple.

C H A P. XVIII.

Of the Temple of Jupiter Stator.

ETWEEN the *Capitol* and the *Palatin Mount*, near the *Roman Forum*, are three * Columns of the *Corinthian Order*: which, according to some, were part of the flank of the Temple of *Vulcan*; and, according to some others, of the Temple of *Romulus*. Neither are there wanting, who maintain, that they belong'd to the Temple of *Jupiter Stator*, (as 'tis also my belief) which Temple was vow'd to be built by *Romulus*; when the *Sabines* having by Treachery surpris'd the *Capitol* and Citadel, were victoriously marching to the *Palatine Mount*, where he kept his Court. Others yet are of opinion, that these Columns, together with those others below the *Capitol*, were part of the Bridge which *Caligula* caus'd to be made, for passing from the *Palatine Mount* to the *Capitol*: which opinion is known to have no appearance of truth, since it may be seen by the Ornaments, that these Columns belong'd to two different Edifices; besides that the Bridge, which *Caligula* order'd to be made, was of Timber, and cross'd the *Roman Forum*. But to return to our subject, let these Columns have pertain'd to what Temple you will, I

* Plate XLVIII.

† Plate XLIX.

‡ Plate L.

never saw any better work, nor more delicately wrought. All the Members are most beautifully form'd, and are excellently well understood. I fancy the prospect of this Temple was *Peripteros*, or wing'd-round; and that its manner was *Pycnostylos*, or of Columns thick set. In each front it had eight Columns, and fifteen in each flank, taking in those of the Angles. The Bases are compounded of *Attick* and *Ionick*. The Capitels deserve attention, on account of the fine Intaglias on the Abacus. The Architrave, Frize, and Cornice, have a fourth part of the length of the Columns. The Cornice alone wants little of the height of the Architrave and Frize together, which is a thing I never saw in any other Structure.

*The Elevation * of the front of the Temple.*

The particular † Members at large.

A. *The Base.*

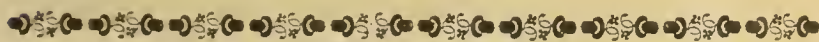
Architrave between the Columns.

B. *The Capitel.*

C. *The Architrave, Frize, and Cornice.*

E. *A Scale of four Foot divided into 192 parts.*

D. *Part of the Soffite of the*



C H A P. XIX.

Of the Temple of Jupiter the Thunderer.



T he foot of the *Capitol* are seen some Vestiges of the following ** Temple, which was dedicated to *Jupiter the Thunderer*, and built by *Augustus* for having been deliver'd out of a great danger in the *Cantabrian War*; when in an expedition he made by Night, his Litter was pierc'd by an Arrow, whereby a Slave just before him was kill'd, without any danger to his own Person. Of this however I somewhat doubt, because the remaining Ornaments are most delicately wrought, with beautiful Intaglias: and 'tis manifest, that, in the times of *Augustus*, Works were made solid and substantial: as may be seen by the Portico of the *Rotunda* to the *Pantheon* (now dedicated to the Virgin *Mary*) which is very plain and simple, as are many other Edifices of that time. Some are of opinion, that the Columns here were part of *Caligula's Bridge*, the absolute falsity whereof I have demonstrated in the last Chapter. The prospect of this Temple is what they call *dipteros*, or double wing'd. 'Tis true indeed, that in that part of it which is towards the *Capitol*, there was no Portico: but, as

* Plate LI. † Plate LII. ** Plate LIII.



Pl. 9 On 10 1/2

Prod. 19 Once 7

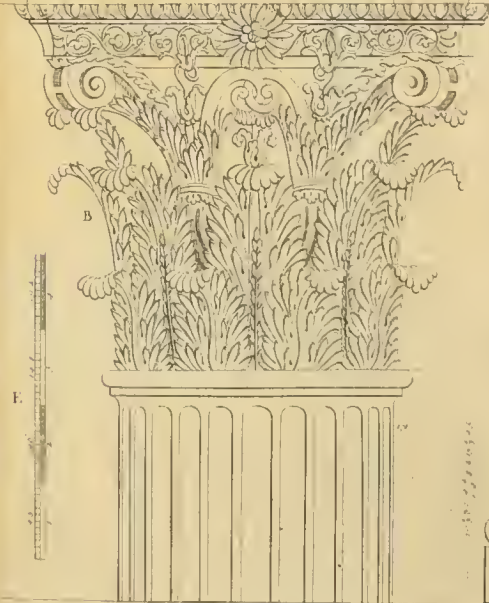
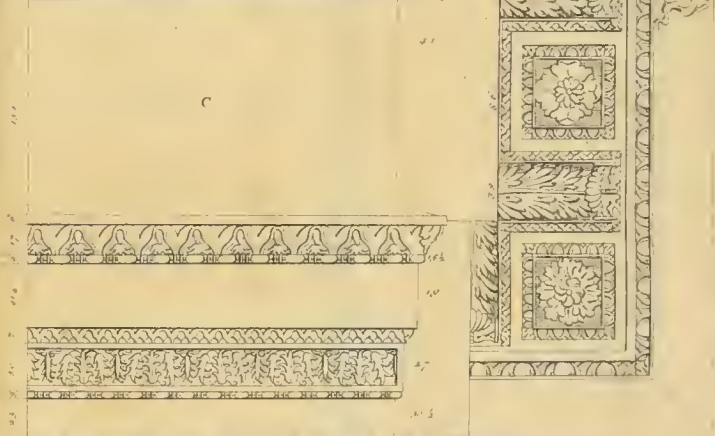
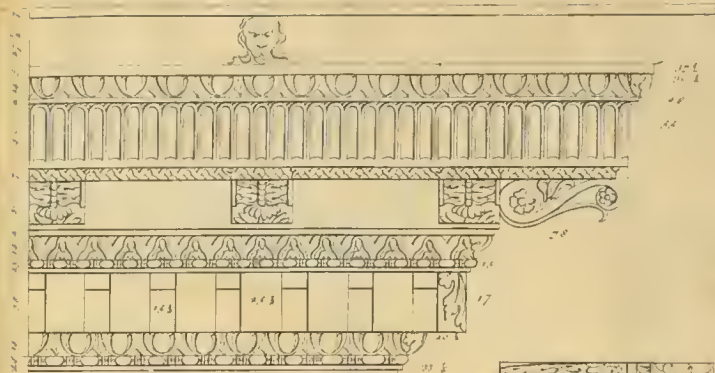
Pl. 9 On 10 1/2

Prod. 19 Once 7

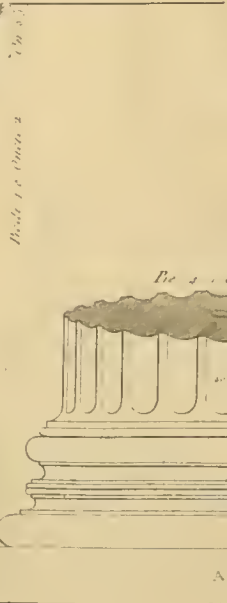
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Plato 9 - Onco 209



Plato 9 - Onco 209



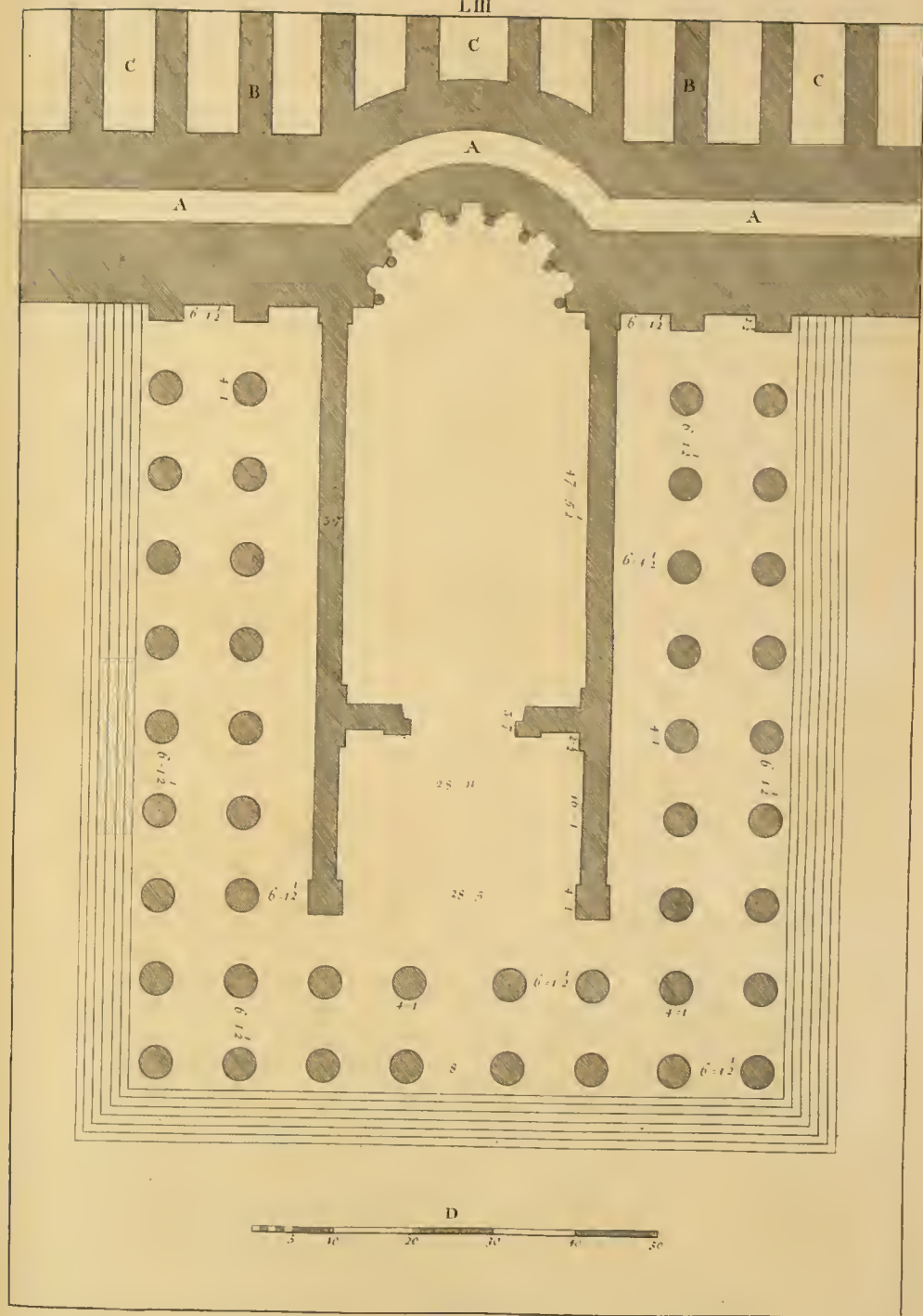
Plato 9 - Onco 209



Plato 9 - Onco 209

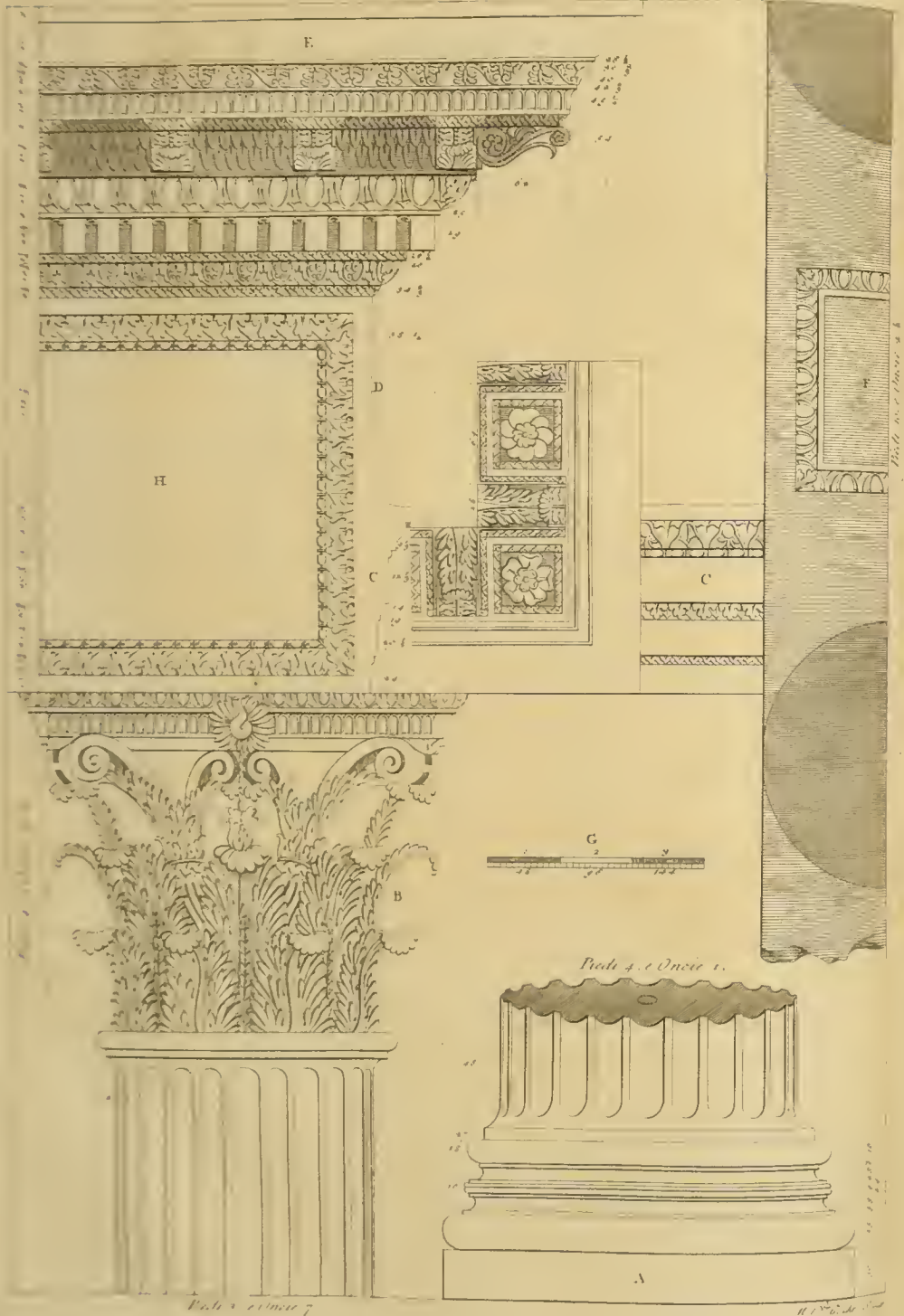


LIII



THE UNIVERSITY OF CHICAGO

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far as I could observe in other Edifices built near Hills, I am of opinion, that, on that side it was built after the manner you see in the Plan; which is, that it had an extreme thick wall inclosing the Nave and the Porticos, and, after leaving some space between, then another Wall with Stone Land-tyes, that enter'd into the Hill. The reason why in such cases the Antients made the first Wall so very thick, was, that the wet might not penetrate into the inner part of the Edifice: and they made the other Wall with Stone Land-tyes, that it might be able to sustain the continual weight of the Hill; the said void space being also left between both the said Walls, that the Waters coming out of the Hill, and meeting there, might have their free course in such sort as to do no injury to the Fabrick. The manner of this Temple was *Pycnostylos*. The Architrave and Frize were equal in the front, that it might receive an Inscription, whereof some Letters may still be read. The Ovolo of the Cornice above the Frize is different from any I have yet seen: and this variety, there being in the Cornice two Ovolos, is made with great Judgment. The Modillions of this Cornice are so dispos'd, that directly over the center of the Column there comes an empty space, and not a Modilion, as it occurs also in some other Cornices: altho that working regularly, a Modilion shou'd come just over the middle of the Column.

A. *The space between the two Walls.*

B. *The Butments against the Hill.*

C. *The spaces between the Butments.*

D. *A Scale of 50 Vicentine foot.*

*The particular * Members of the Portico at large.*

A. *The Base.*

B. *The Capitel.*

C. *The Architrave.*

D. *The Frize.*

E. *The Cornice.*

F. *The Soffita of the Architrave*

between the Columns.


G. *A Scale of three foot divided into 144 parts.*

H. *A large pannel occupying the whole Architrave and Frize to place the Inscription upon.*

* Plate LIV.

C H A P. XX.

Of the Pantheon, now call'd the Rotonda.

F all the Temples which are to be seen in *Rome*, none is more famous than the *Pantheon*, at present call'd the * *Rotonda*; nor indeed that is more intire, seeing it appears almost in its original State, as to what regards the Fabrick, but stript of all its Statues and other Ornaments. According to the opinion of some, it was built by *Marcus Agrippa*, about the 14th Year of *Christ*: but I am apt to believe, that the body of the Temple was erected in the time of the *Republick*, and that *Agrippa* only added the Portico to it, which may be concluded from the two frontons in the front of it. This Temple was call'd the *Pantheon*, either because, after *Jupiter*, it was consecrated to all the Gods; or, as others will have it, because it bears the figure of the World, or is round. The height of it from the floor to the opening at the top, (whence it receives all its light) is the Diameter of its breadth from one Wall to the other: and as People go down to the floor, so antiently they ascended to it by some Steps. Among the most famous things which we read were in this Temple, was the Statue of *Minerva* made of Ivory by *Phidias*; and another of *Venus*, which had in its ear for a pendant the one half of that Pearl, whereof *Cleopatra* dissolv'd the other half, and drunk it at Supper to surpass the liberality of *Anthony*. 'Tis said, that this half only of that Pearl was valu'd at 250 thousand Ducats of Gold. This whole Temple was of the *Corinthian* Order, as well without as within. The Bases are compounded of *Attick* and *Ionick*; and the Capitels are wrought with Olive Leaves. The Architraves, Friezes, and Cornices, have very fine Moldings, but otherwise little carving. In the thickness of the Wall are certain void spaces left quite round the Temple, both to preserve it the better against Earthquakes, and also to save expence and materials. This Temple has a most beautiful Portico in front, in whose Frieze may be read these words.

M. Agrippa. L. F. Cos. III. fecit.

LV

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Profil 1^{re} 1/2

Profil 2^e

Profil 3^e 1/2

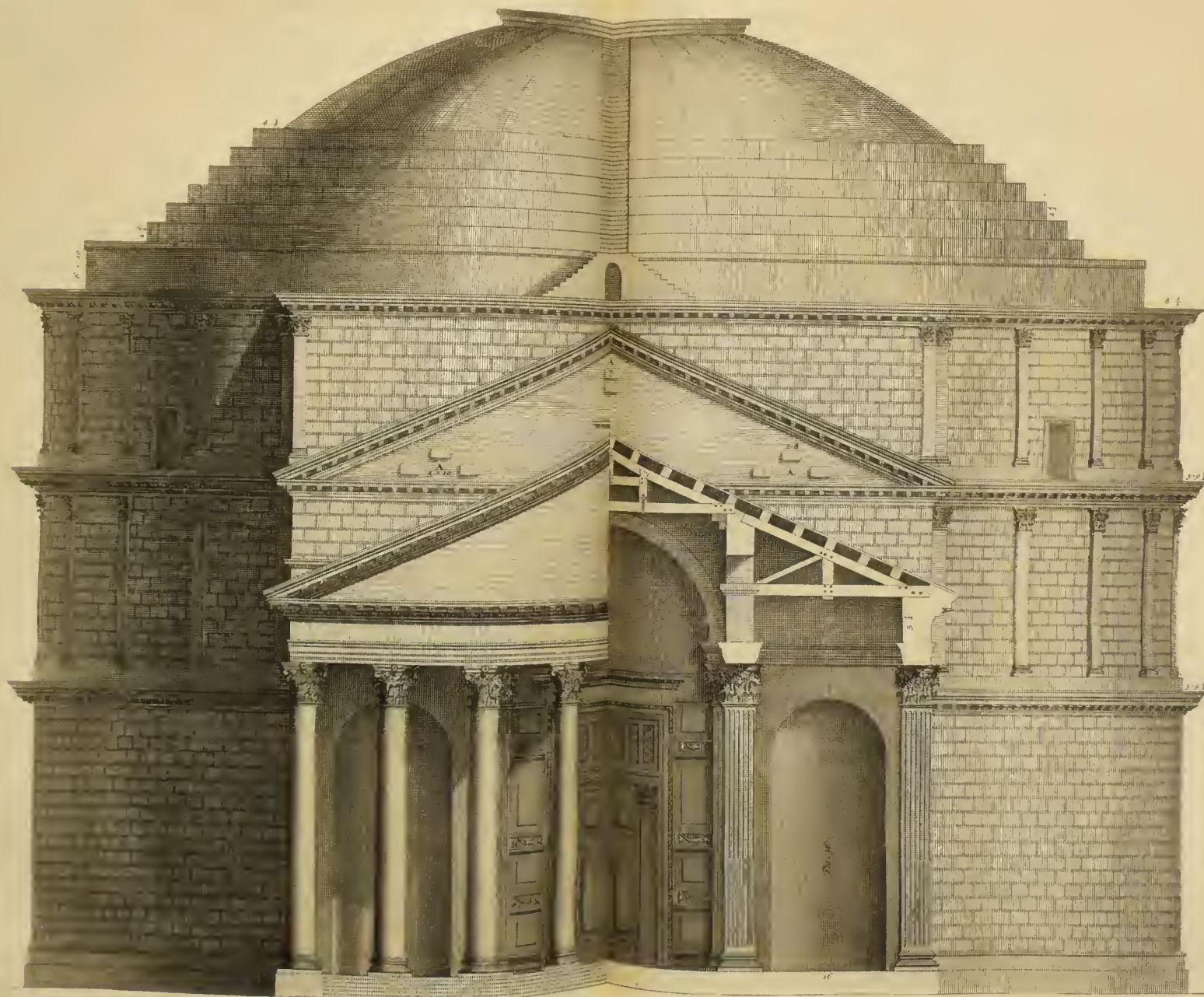
Profil 4^e

Profil 5^e 1/2

Profil 6^e

Profil 7^e 1/2

Profil 8^e



Under which, that is, in the Fascias of the Architrave, is this other Inscription in smaller Letters, which shews that the Emperors *Septimius Severus* and *Marcus Aurelius* repair'd this Temple consum'd with Age.

*Imp. Caes. Septimius. Severus. Pius. Pertinax
 Arabicus. Parthicus. Pontif. Max. Trib. Pot
 XI Cos. III. P. P. Procos. et. Imp. Caes. Marcus
 Aurelius. Antonius. Pius. Felix. Aug. Trib
 Pot. V. Cos. Procos. Pantheon vetustate. (consumtum)
 Cum. omni. cultu. restituerunt.*

In the thicknes of the Wall within the Temple are seven Chap-pels with Niches, in which there must have been Statues of course; and between one Chappel and another there is a Tabernacle, so that there are eight Tabernacles in all. Many will have it, that the Chappel in the middle over against the Entry is not antient, because its Arch breaks into some of the Columns of the second Order; but that in the Christian times since Pope *Boniface*, who first dedicated this Temple to our divine Worship, this Chappel is added, as becomes Christian Churches, to have one principal Altar, greater than the rest. Since I perceive nevertheless, that it agrees with the rest of the work perfectly well, and that it has all its Members excellently finish'd, I hold it for certain that it was made, at the same time with the rest of the Temple. This Chappel has two Columns, that is, one of a side, which project out, and are fluted; the space between one Groove and another being eabled and curiously finish-ed.

The Stairs mark'd in the Plan on each side the Entry lead over the Chappels in a secret passage, which goes quite round the Temple, and by which one goes out to the Steps, in order to ascend to the top of the Edifice, by other Stairs that are round it. That part of an Edifice, which is seen behind the Temple, and mark'd M, is part of the baths of *Agrippa*.

* Half of the fore-front.

† Half of the front under the Portico.

This Temple, as may be seen in these two draughts, has two Frontispieces; the one in the Portico, the other on the Wall of the Temple. Where you see the Letter A, there are certain Stones jutting out of the Wall, which I cannot imagine what they serv'd for. The joists of the Portico are all made of Tables of Copper.

* The elevation in flank of all the outside

B. *The second Cornice, that surrounds the whole Temple.*

† The elevation in flank of the inside of the Portico.

** The Ornaments of the Portico at large.

A. *The Base.*

the Columns

B. *The Capitel.*

F. *The turning of the Caulicoles of the Capitels.*

C. *The Architrave, Frize, and Cornice.*

G. *The Soffita of the Architrave between the Columns.*

D. *The molding of the Ornaments made over the Columns, and the Pilasters on the inside of the Portico.*

H. *The Architrave, Frize and Cornice of the Door.*

E. *The Plan of the Pilasters of the Portico, corresponding to*

I. *The Festoons which adorn the side of the Door.*

†† Part of the Elevation of the inside over against the Entry, where is seen how the Chappels and Tabernacles are dispos'd, and with what Ornaments: as also how the Squares are comparted in the Vaults, which that they were adorn'd with Plates of Silver, is very probable by certain Vestiges remaining there: for if such Ornaments had been of Bronze, they wou'd not doubtless have been taken away, no more than those which, as I have said before, are in the Portico.

*** A large design of one of the Tabernacles in front, with part of the Chappels by it.

††† The Ornaments of the Columns and Pilasters on the inside of the Temple.

A. *The Base.*

of the Capitels.

B. *The Capitel.*

G. *The fluting of the Pilasters.*

C. *The Architrave.*

H. *A Scale of three foot divided into 144 parts with which*

D. *The Frize.*

the said Ornaments have been measured.

E. *The Cornice.*

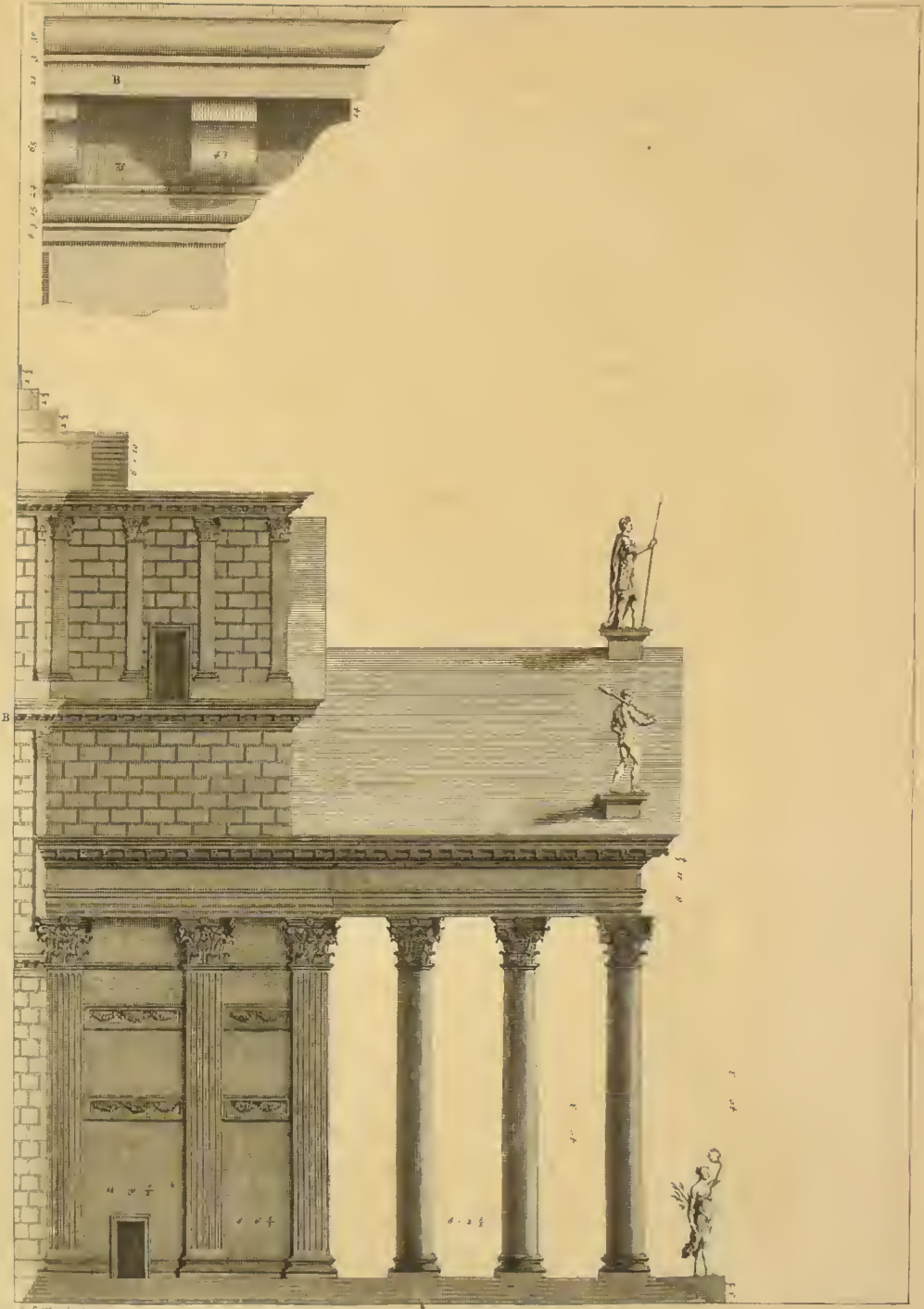
F. *The turning of the Caulicoles.*

*** The Ornaments of the Tabernacles, which are between the Chappels, and in which may be remark'd the excellent judgment of the Architect, who, in the Architrave, Frize, and Cornice of these Tabernacles, because the Pilasters of the Chappels were not so far out of the Wall as to be able to receive the whole Projecture of this Cornice, has made only a large Ogee or *Gula recta*, and the remainder of the Members he converted into a Fascade.

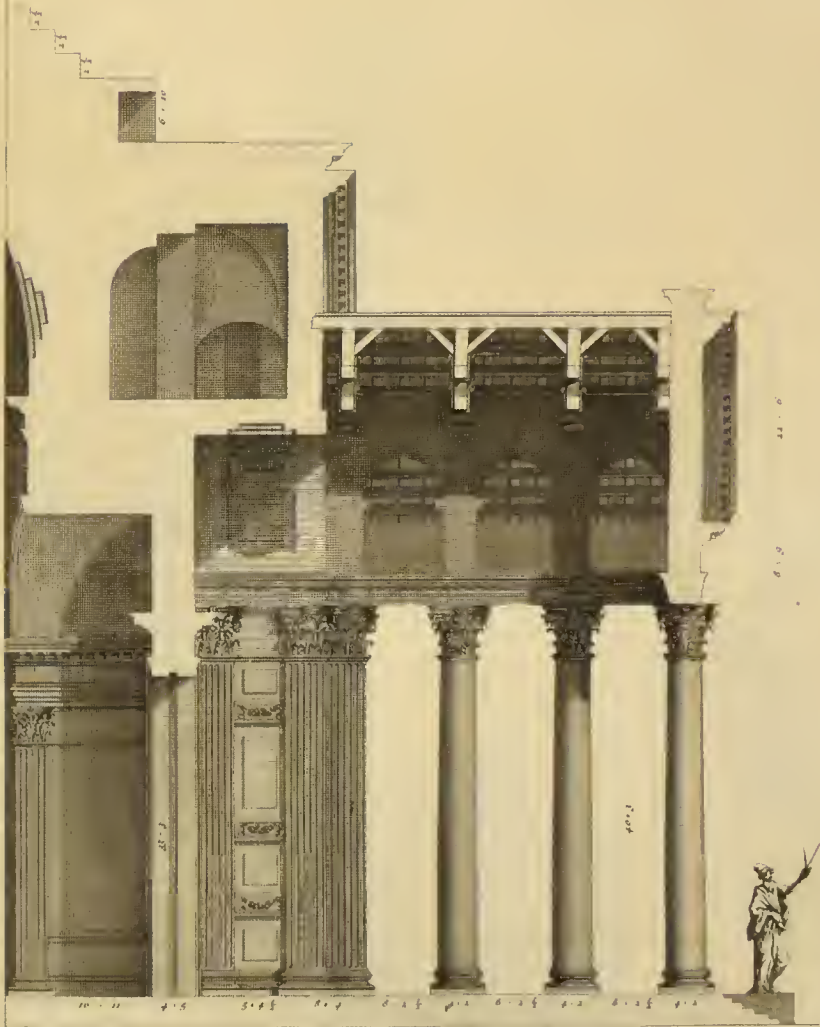
A. *The Embasement*

B. *The Base.*

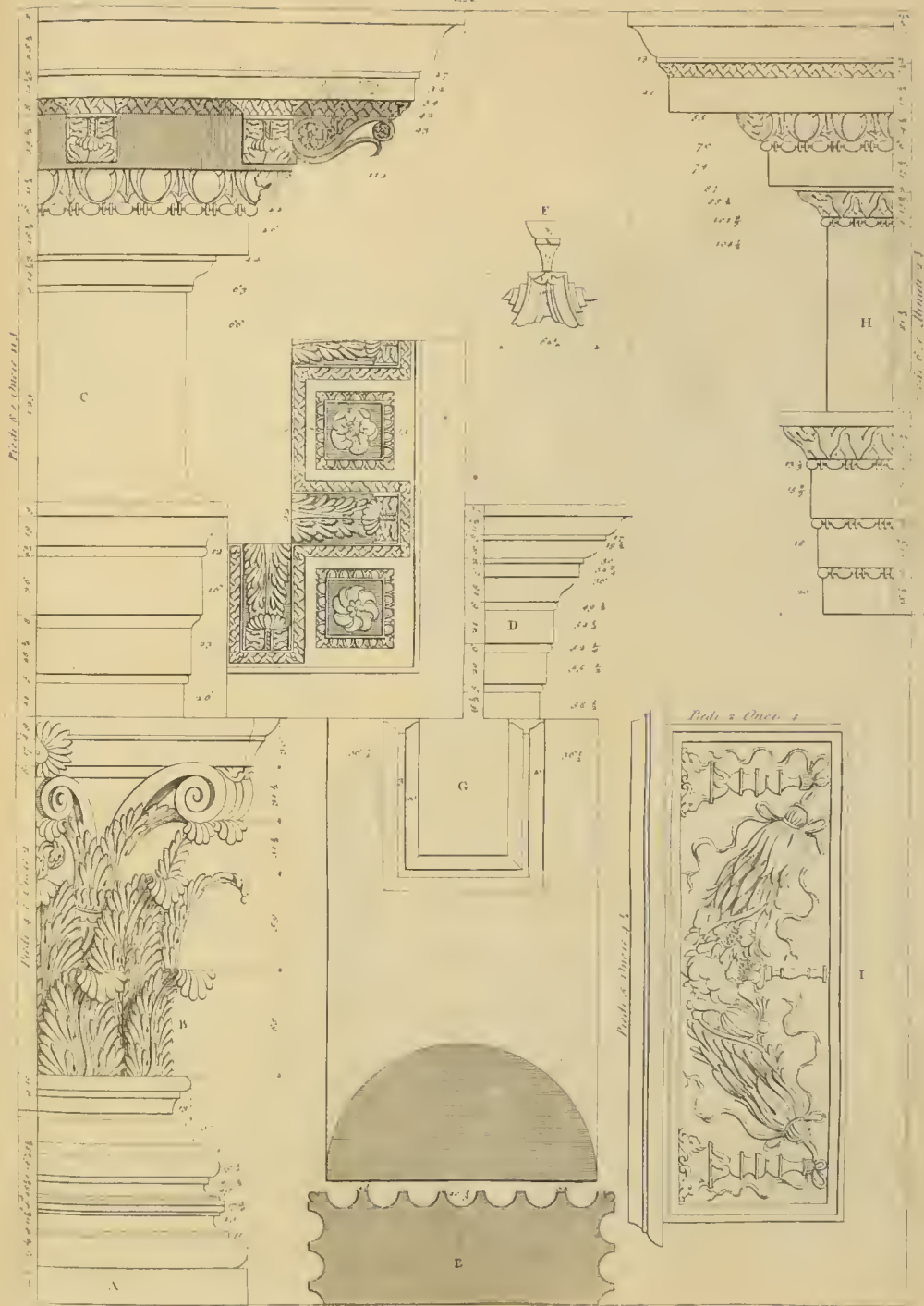
* Plate LVIII. * Plate LIX. ** Plate LX. †† Plate LXI. *** Plate LXII. ††† Plate LXIII.
* Plate LXIV.

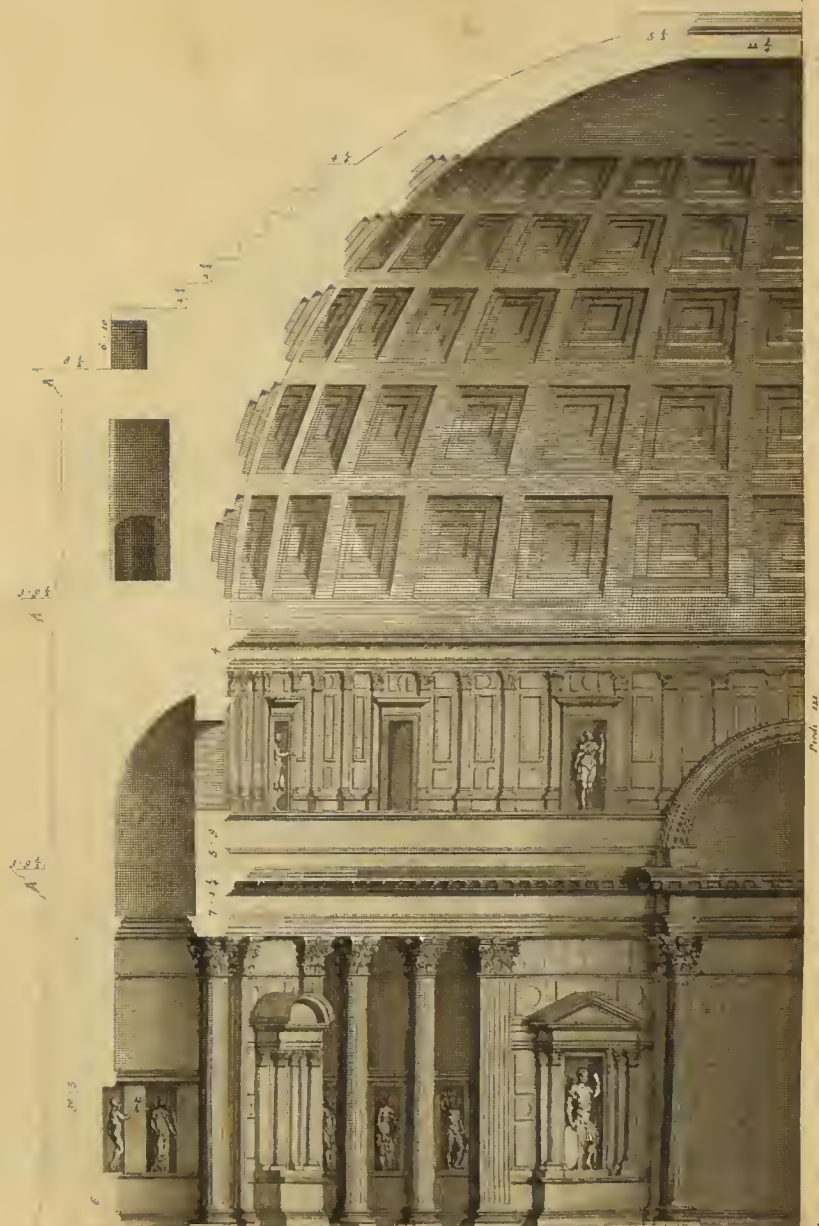












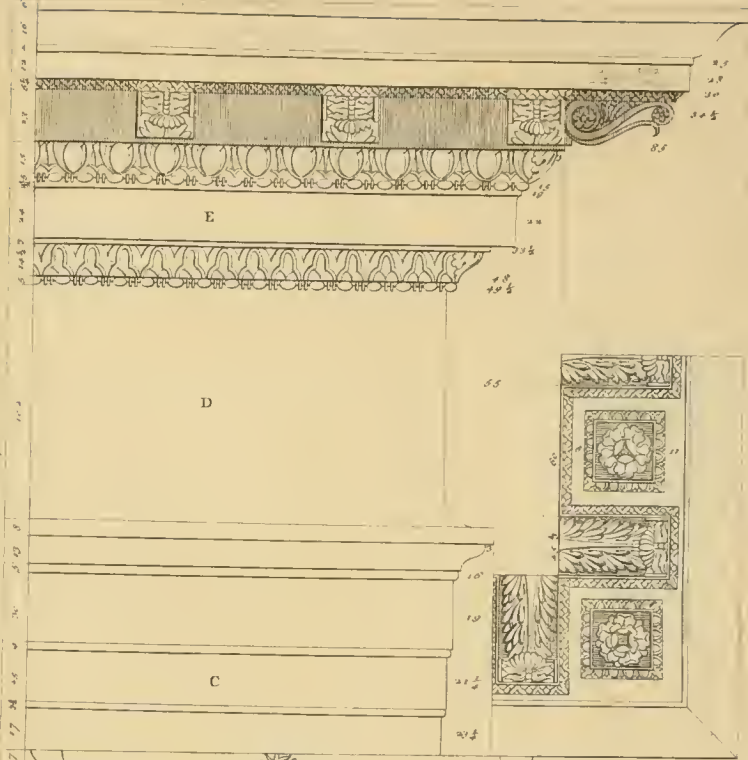
Nota del diametro, Piedi 66 e Ouncie 8





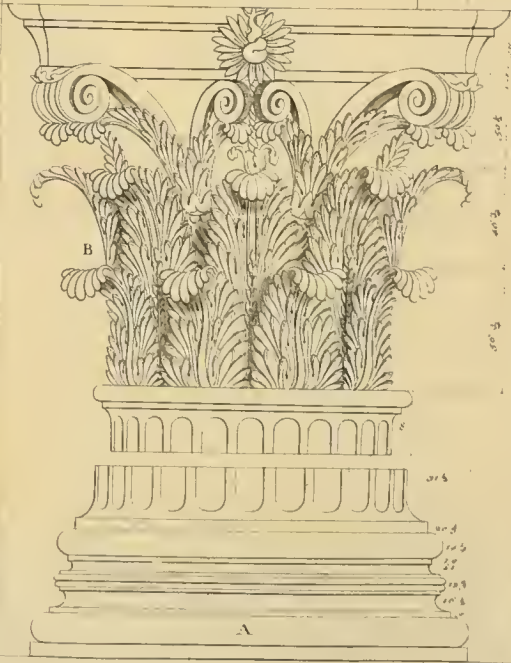


Plati 7. Onice 1.4



Plati 8. e Onice 2.6

Plati 8. e Onice 2.6

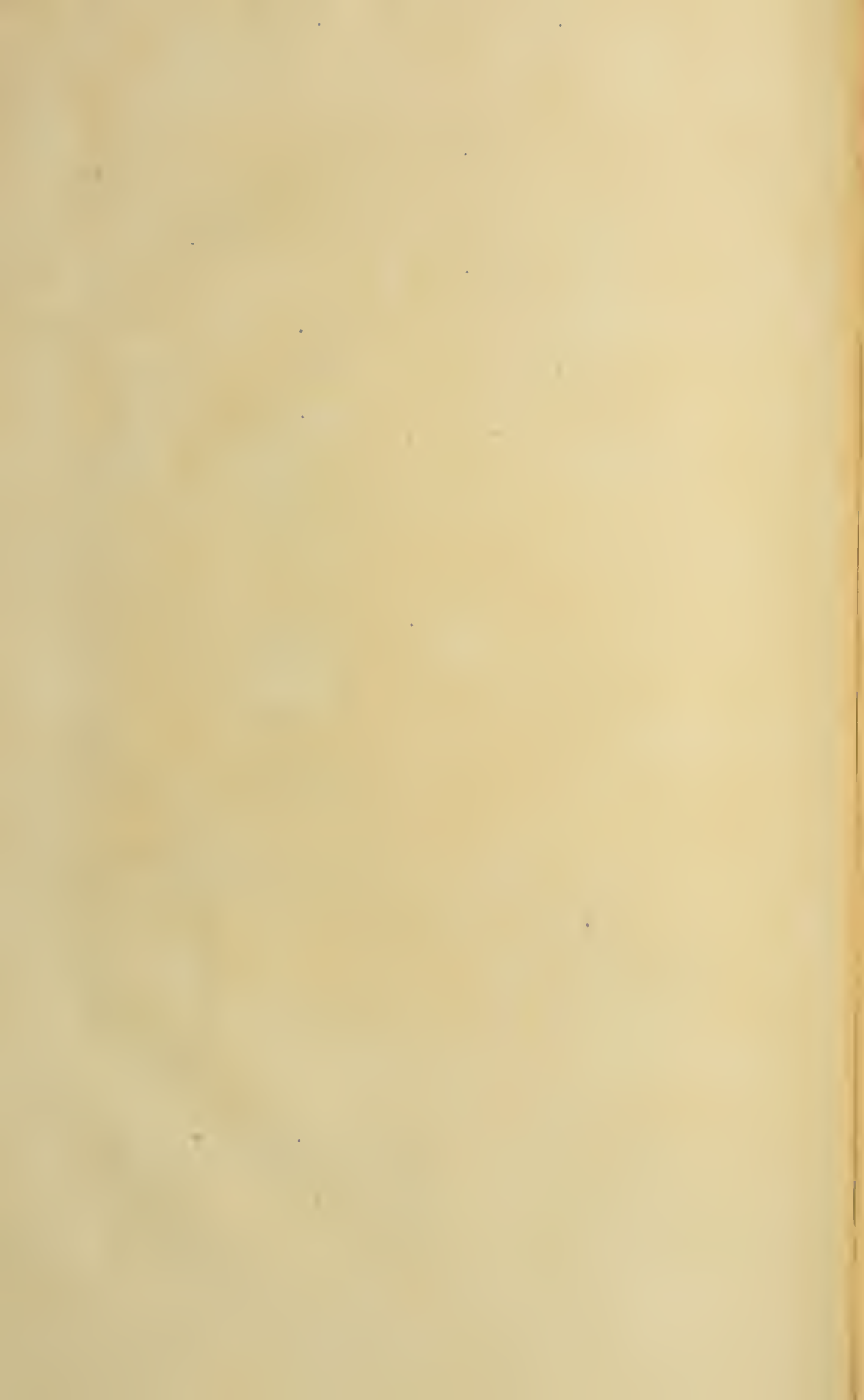


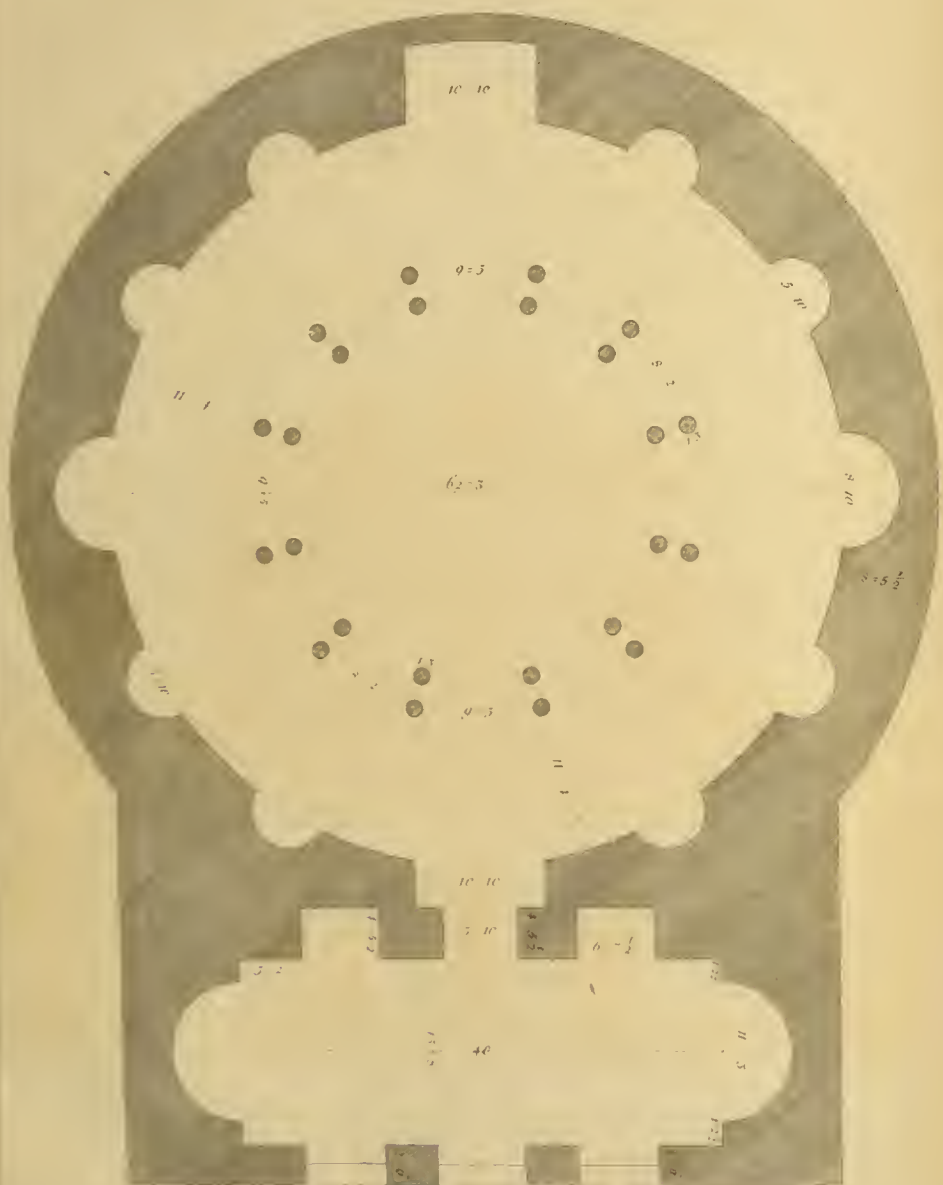
Plati 8. e Onice 2.6



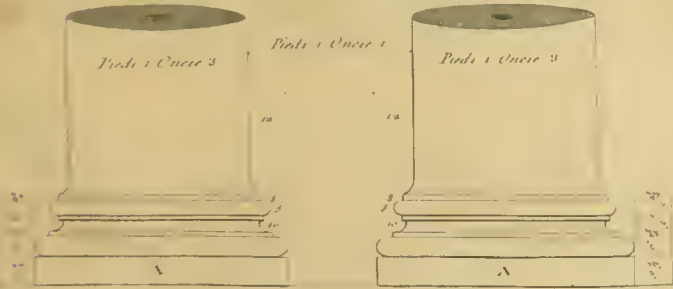
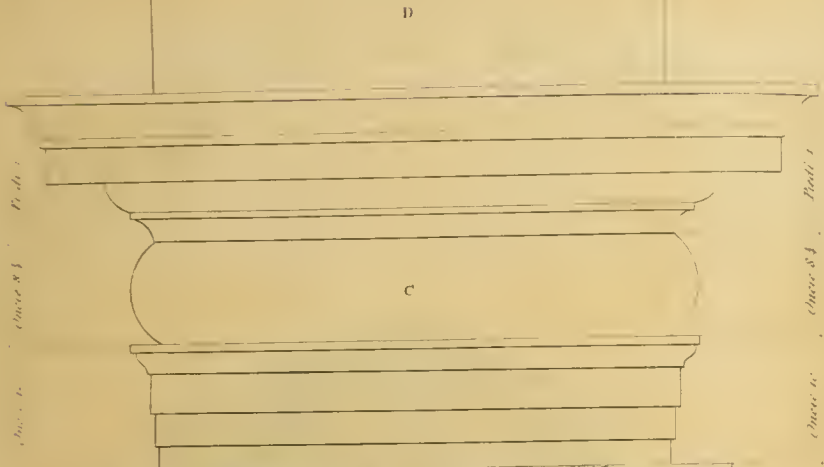












C. *The Capitel.*D. *The Architrave.*E. *The Frize.*F. *The Cornice.*G. *A Scale of three foot divided
into 144 parts.*

And with this Temple let us make an end of the Draughts of the Temples which are in Rome.

C H A P. XXI.

Of the Draughts of some Temples that are out of Rome, or in other parts of Italy; and first of the Temple of Bacchus.



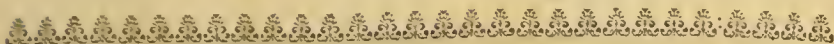
WITHOUT St. Agnes Gate at present so nam'd, but by the Antients call'd the *Viminal Gate*, from Mount *Viminalis* on which it stands, may be seen pretty intire the Temple * that follows, and which is now dedicated to St. Agnes. I am of opinion it was a burying place, because there was found in it a very large Coffin of Porphyry, finely carv'd with Vines, and little Children gathering the Grapes. This has led some People to believe, that it was the Temple of *Bacchus*. Wherefore, since this is the common opinion, and that it serves now for a Church, I have plac'd it among the Temples. Before the Portico of it may be seen the Vestiges of a Court which was of an Oval form, and which I fancy was adorn'd with Columns; as well as that in the Intereolumnation there were Niches, wherein stood the Statues of the same. The Gallery of this Temple, by what can be seen of it, was made with Pilasters, and consisted of three voids. In the inner part of the Temple, the Columns which supported the Cupola were plac'd two by two. All these Columns are of Granate, and the Bases, Capitels, and Cornices are of Marble. The Bases are after the *Attick* manner, the Capitels are very fine, and of the *Composite* Order, having some Foliage that proceed on each side from the Roses, and that add much Grace to the Volutas. The Architrave, Frize and Cornice, are not extraordinarily well wrought, which persuades me that this Temple was not built in the good times, but rather under some of the late Emperors. It is inrich'd with much Work and various Compartments, partly of fine Stones, and partly of Mosaic, as well in the Floor, as in the Walls and Arches.

† The Elevation of the outside of the Temple.

** Shows how the Columns are order'd to support the Cupola.


* Plate LXV. † Plate LXVI. ** Plate LXVII.

- | | |
|--------------------------------------|--|
| A. <i>The Base.</i> | D. <i>The springing of the Arches.</i> |
| B. <i>The Capitel.</i> | E. <i>A Scale of two foot divided</i> |
| C. <i>The Architrave, Frize, and</i> | <i>into 96 parts, with which the</i> |
| <i>Cornice.</i> | <i>said parts are measur'd.</i> |



C H A P. XXII.

Of the Temple whose Vestiges are seen near St. Sebastian's Church on the Appian Way.

 **WITHOUT** St. Sebastian's Gate, which in old times was call'd the *Appian Gate* (from that most famous Way, which, with such wonderful art and prodigious expence, was made by *Appius Claudius*) are seen the Vestiges of the following Edifice *, near to the said Church of St. Sebastian. As far as may be conjectur'd, it was wholly built of Brick. A part of the Galleries that surrounded the Court is yet standing. The Entry in the said Court had double Galleries; and on the one side and the other of this Entry there were Chambers, which must have been for the use of the Priests. The Temple was in the middle of the Court: and that part of it which is now seen standing above Ground, and upon which was the floor of the Temple, is most solid Work, having no light but from the Doors, and from six little Windows that are in the Niches; for which reason it is somewhat obscure, as are almost all the antient Temples. Before the front of this Temple, right over the Entry of the Court, are the Foundations of the Portico; but the Columns are now taken away: I have nevertheless represented them in the same dimensions and distances, which they must have had, as may be known by the said Foundations.

- | | |
|--|--|
| A. <i>The Plan of the Temple and Portico under the Area.</i> | C. <i>The angular Pilasters of the Court at large.</i> |
| B. <i>The Floor or Area of the Temple and Portico under the said Area.</i> | D. <i>The other Pilasters that make the Galleries round the Court.</i> |

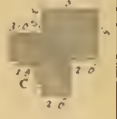
* *Pl. LXVIII.*



13 - 6'



13 - 6'



12



12



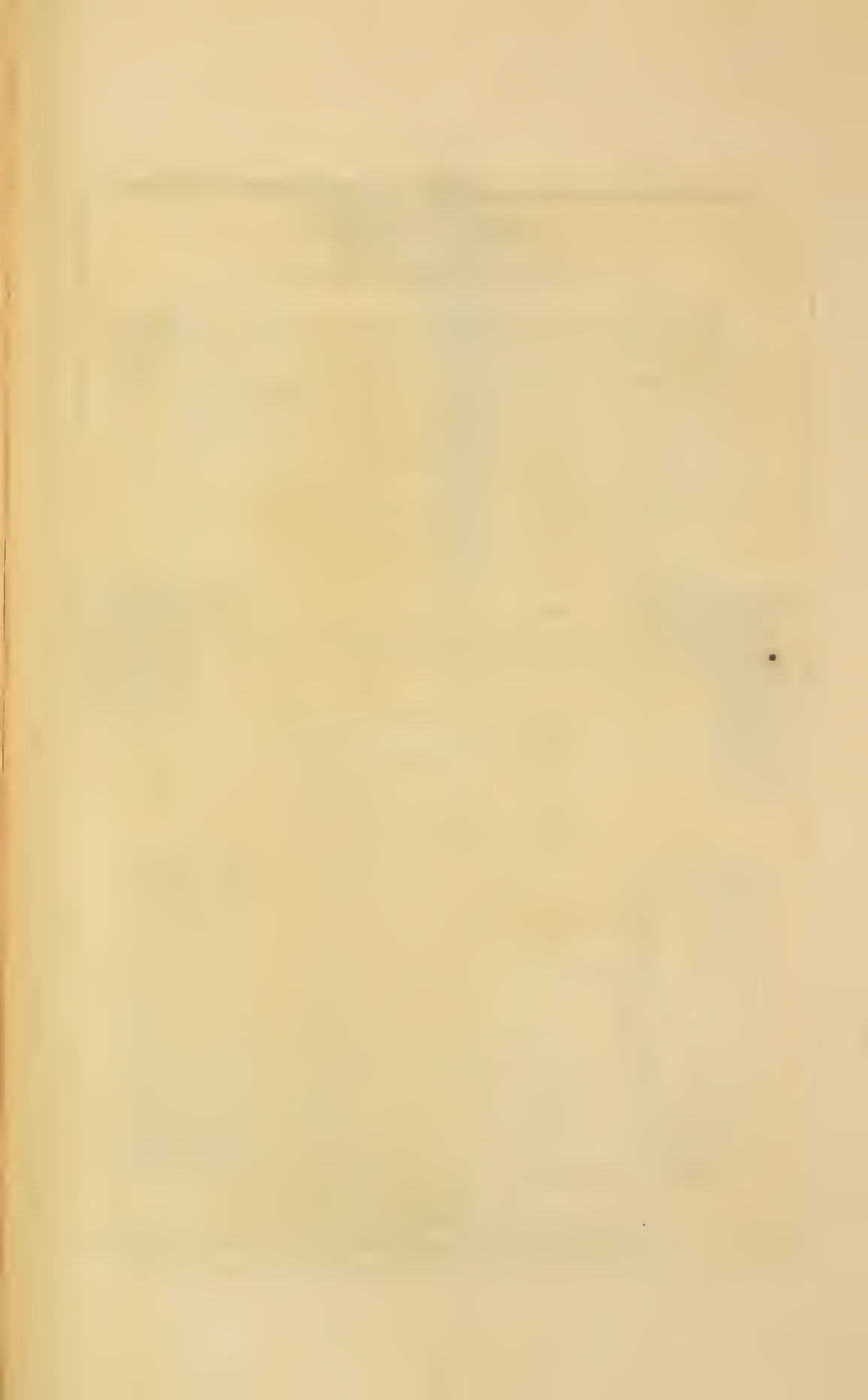




Fig. 1. Plan.

Fig. 2. Elevation.

Fig. 3. Section.





C H A P. XXIII.

Of the Temple of Vesta.

T *Tivoli*, distant from *Rome* sixteen Miles, upon the fall of the River *Anien*, now call'd *Teverone*, is seen the following round Temple*, which the Inhabitants of those places say was the habitation of the *Tiburtin Sibyl*. But this opinion is without any foundation: and therefore, for the reasons given above, I believe this Temple was dedicated to *Vesta*. It is of the *Corinthian Order*. The Intercolumniations are of two diameters. The floor is rais'd from the ground the third part of the length of the Columns. The Bases have no Zocco, to the end the walking place under the Portico should be more ample and easy. The Columns are just as long as the Nave is large; and they incline towards the Wall of the Nave in such a manner that the naked at the top of the Columns falls perpendicularly upon the naked of the bottom of their shaft, towards the inside. The Capitels are excellently well done, and wrought with Olive Leaves; whence I conclude that this Temple was built in the good times. The Door and the Windows are narrower at the top than at the bottom, as *Vitruvius* directs shou'd be done in the sixth Chapter of his fourth Book. This whole Temple is of *Tiburtin Stone*, cover'd with most fine Stone, which makes it seem all of Marble.

† The Elevation of the outside and inside of the Temple.

** The Members of the Portico and Cornice at large.

- | | |
|--|---|
| A. <i>The Basement that goes round all the Temple.</i> | F. <i>A Vault that goes round the Portico.</i> |
| B. <i>The Base of the Columns.</i> | G. <i>A Scale of three foot divided into 144 parts.</i> |
| C. <i>The Capitel.</i> | H. <i>The Ornaments of Frize round the Temple.</i> |
| D. <i>The Architrave, Frize, and Cornice.</i> | |
| E. <i>The Soffita of the Portico.</i> | |

†† The Ornaments of the Door and Windows.

- | | |
|--|--|
| A. <i>The Ornaments of the Door.</i> | <i>dows on the inside.</i> |
| B. <i>The Ornaments of the Windows on the outside.</i> | D. <i>A Scale of two foot divided into 96 parts.</i> |
| C. <i>The Ornaments of the Windows</i> | |


The Fascias of the Ornaments of the Door and the Windows are different from those that are usually made.

The Astragals, which are under the Cimastrums, project beyond them, which is a thing I have not seen in other Ornaments.

* Plate LXIX. † Plate LXX. ** Plate LXXI. †† Plate LXXII.

C H A P. XXIV:

Of the Temple of Castor and Pollux.

 N a very fine part of the City of *Naples*, below the Square of the Palace and the *Vicaria*, is seen the Portico of a Temple * built and consecrated to *Castor* and *Pollux* by *Tiberius Julius Tarsus*, and by *Pelago* the freed-man of *Augustus*, as it appears by its Inscription in the following *Greek* Letters.

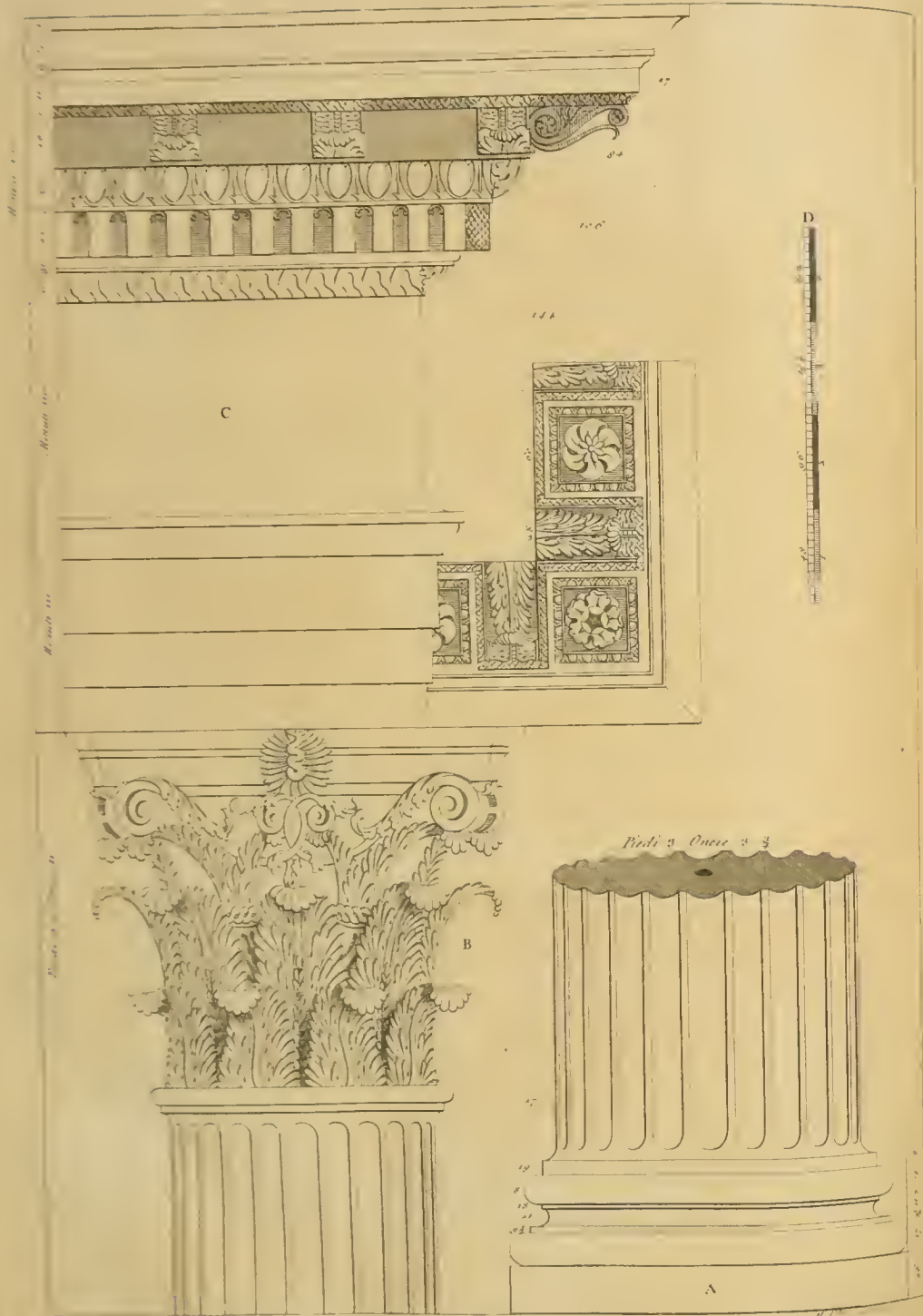
TIBERIOS ΙΟΥΛΙΟΣ ΤΑΡΣΟΣ ΔΙΟΣ ΚΟΥΡΟΙΣ ΚΑΙ ΤΗ ΠΟΛΕΙ
ΤΟΝ ΝΑΟΝ ΚΑΙ ΤΑ ΕΝ ΝΑΩ.
ΠΕΛΑΓΩΝ ΣΕΒΑΣΤΟΥ ΑΠΕΛΕΥΘΕΡΟΣ ΚΑΙ ΕΠΙΤΡΟΠΟΣ
ΣΥΝΤΕΛΕΣΑΣ ΕΚ ΤΩΝ ΙΔΙΩΝ ΚΑΘΙΕΡΟΣΕΝ.

That is in *Latin*,

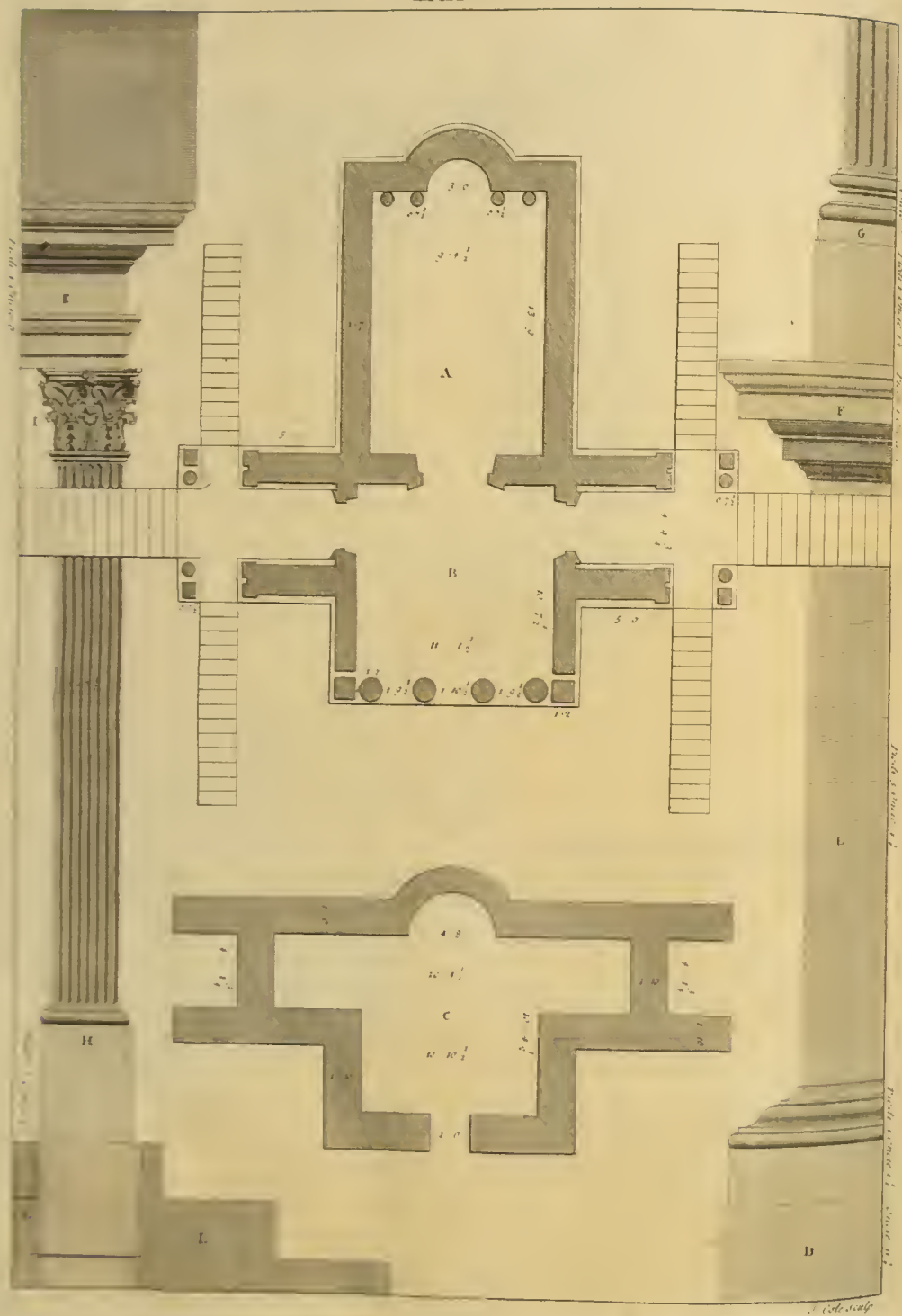
TIBERIUS JULIUS TARSUS JOVIS FILIIS ET URBI
TEMPLUM ET QUAE IN TEMPO.
PELAGO AUGUSTI LIBERTUS ET PROCURATOR
PERFICIENS EX PROPRIIS DEDICAVIT.

Which words signify that *Tiberius Julius Tarsus* begun to build this Temple, and the things in the same, to the Sons of *Jupiter* (meaning *Castor* and *Pollux*) and to the City: and that *Pelago* the Freedman and Commissary of *Augustus* finish'd it with his own Money, and consecrated it. This Portico is of the *Corinthian* Order. The Intercolumnations are more than a diameter and a half, but come not to two diameters. The Bases are made after the *Attick* manner. The Capitels are carv'd with Olive Leaves, and most diligently wrought. Very fine is the invention of the Stalks or Caulicoles which are under the Rose, and which are knotted together: They issue out of the Foliage, which, in the upper part, cover the other Stalks that support the Horns of the Capitel. From this instance therefore, no less than from several others scatter'd up and down this Book, it is evident that an Architect is not restrain'd departing sometimes from common methods or usage, provided such variation be agreeable and natural. There is carv'd in the Fronton a Sacrifice in *Basso-relievo*, by the hand of a most excellent Sculptor. Some will have it that there were two Temples in this place, the one round, and the other square. There remains no trace of the round one, and the square one is in my opinion modern: Wherefore, without meddling with the body of the Temple, I have only in the first draught given the upright of the front of the Portico.

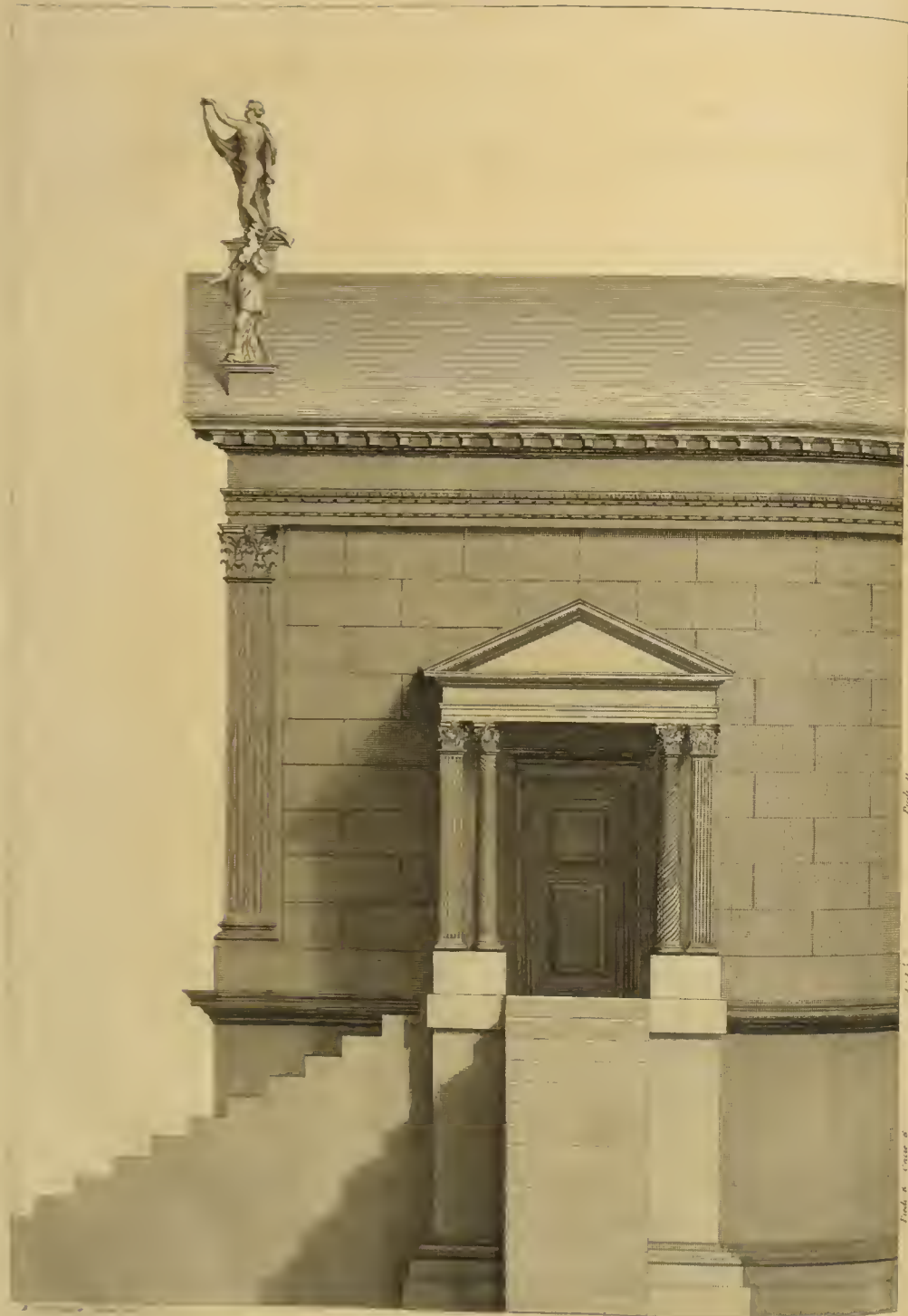












* The particular Members at large.

A. *The Base.*

Cornice.

B. *The Capital.*

D. *A scale of four Foot divided into 192 parts.*

C. *The Architrave, Frize, and*

: *****

C H A P. XXV.

Of the Temple which is below Trevi.



ETWEEN *Fuligno* and *Spoleti*, below *Trevi*, stands the little Temple † to which belong the following Draughts. The Basement that supports it is eight foot and a half high; to which height one ascends by Steps which proceed from the sides of the Portico, and which end in two small Porticos, that issue out of the remainder of this Temple. The prospect of it is *Prostylos*, and the Columns set very close. The Chappel, which is over against the Entry of the Nave, has mighty fine Ornaments, and the fluting of the Columns is Spiral: These Columns, as well as those of the Porticos, are of the *Corinthian* Order, and delicately wrought, with a curious variety of Intaglias. By this Temple therefore, and by all the other Temples, what I said in the first Book appears to be manifestly true; which is, that the antients in such sort of Edifices, and particularly in the smallest, us'd very great diligence and exactness in polishing every part, and setting them off with all the Ornaments possible, provided they were natural and graceful: Whereas in the great Fabricks, such as Amphitheatres and the like, they only polish'd certain parts, leaving the remainder rough, to avoid both the expence and the time that would be requisite to polish all; as shall be seen in my *Book of Amphitheatres*, which I hope to publish speedily.

A. *The Plan of the Body of the Temple.*

G. *The Base of the Columns.*

B. *The Plan of the Portico.*

H. *The Base of the Pilasters and Columns of the little Porticos.*

C. *The Plan under the Embasement of the Portico.*

I. *The Capitels of the same.*

D. *The Base of the Embasement.*

K. *The Architrave, Frize, and Cornice.*

E. *The Dado of the Embasement.*

L. *The Steps that lead to the Temple.*

F. *The Cornice of the said Embasement.*

** The Elevation of half the front on the outside.

†† The Elevation of the inner half.

*** The Elevation of the flank.

* Plate LXXIV. † Plate LXXV. ** Plate LXXVI. †† Plate LXXVII. *** Plate LXXVIII.

* The Ornaments of the Temple drawn at large.

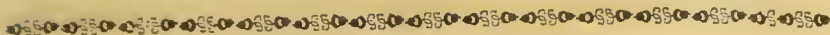
A. *The Capital.*

D. *The Cornice.*

B. *The Architrave.*


E. *A Scale of two foot divided into 96 parts.*

C. *The Frize.*



C H A P. XXVI.

Of the Temple of Scifi.

 THE following Temple † is in the Square of *Scifi*, a City of *Umbria*, and is of the *Corinthian Order*. What deserves observation in this Temple, are the Pedestals, plac'd under the Columns of the Portico; because, as I said above, in all the other antient Temples where the Columns of the Porticos reach to the ground, I never saw any that had Pedestals. Between one Pedestal and the other are the Steps that ascend from the Square to the Portico. The Pedestals are as high, as the middle Intercolumnation is large, which is two Inches larger than the rest. The manner of this Temple is what *Vitruvius* calls *Systylos*, that is, of two diameters. The Architrave, Frize, and Cornice together, are a fifth part the height of the Columns, and somewhat more. The Cornice of the front instead of Modillions, has some Leaves, and in the remaining part it is altogether like that which is directly over the Columns. The Nave of the Temple is a fourth part longer than it is large.

** The Elevation of the front of the Temple.

†† The Ornaments at large.

A. *The Pedestal.*

G. *The Foliage carved in the Cornice of the Pediment, instead of Modillions.*

B. *The Base of the Columns.*

H. *The Acrotirias.*

C. *The Capitels.*

D. *The Architrave.*

I. *A Scale of two foot divided into 96 parts.*

E. *The Frize.*

F. *The Cornice.*



C H A P. XXVII.

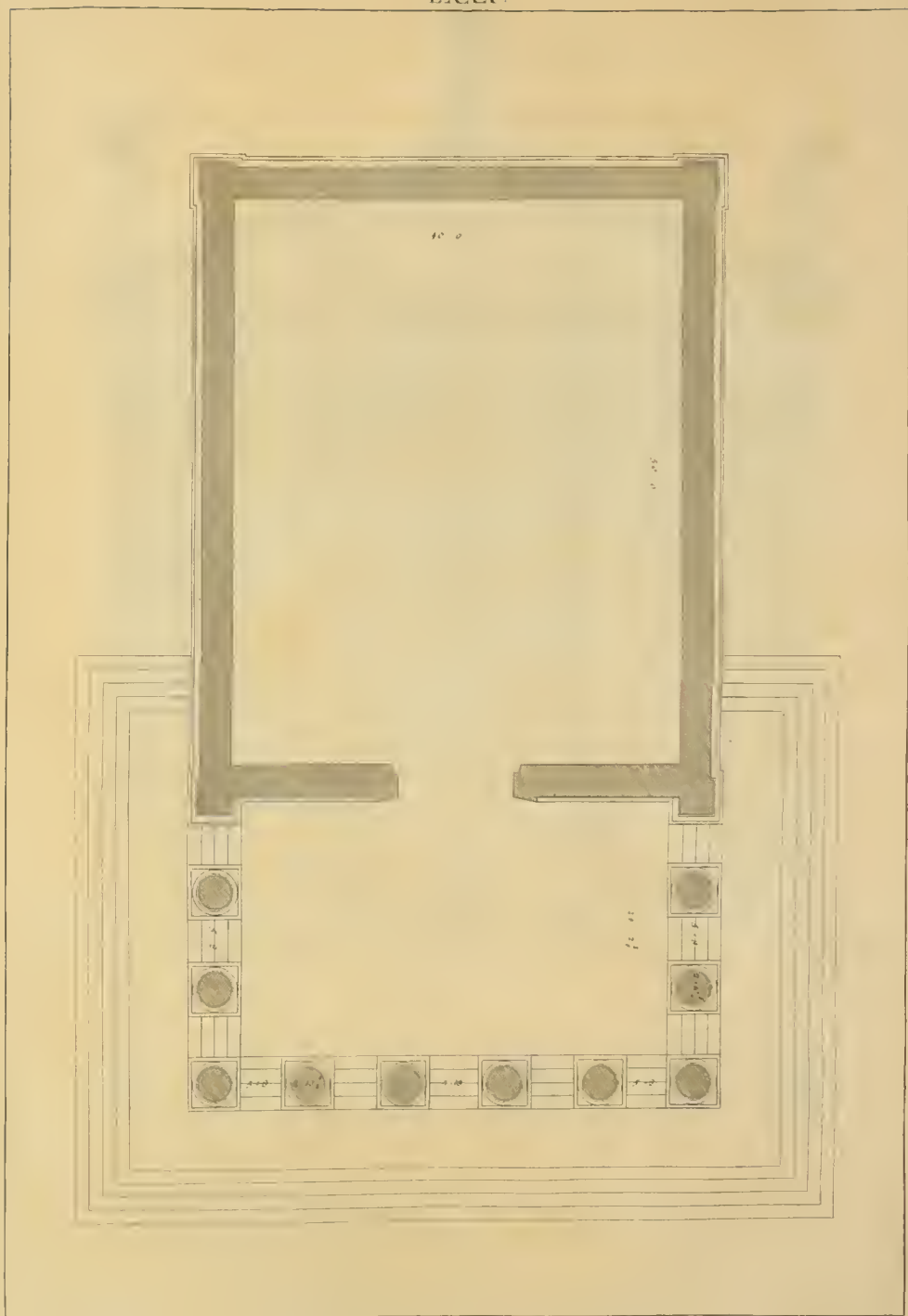
Of the Draughts of some Temples which are out of Italy; and first of the two Temples of Pola.



IN *Pola*, a City of *Istria*, besides a Theatre, an Amphitheatre, and a Triumphal Arch (which are extremely fine Edifices, and of each whereof I shall treat, and give their Draughts in due place, there are on the same side of the Square two Temples *** of

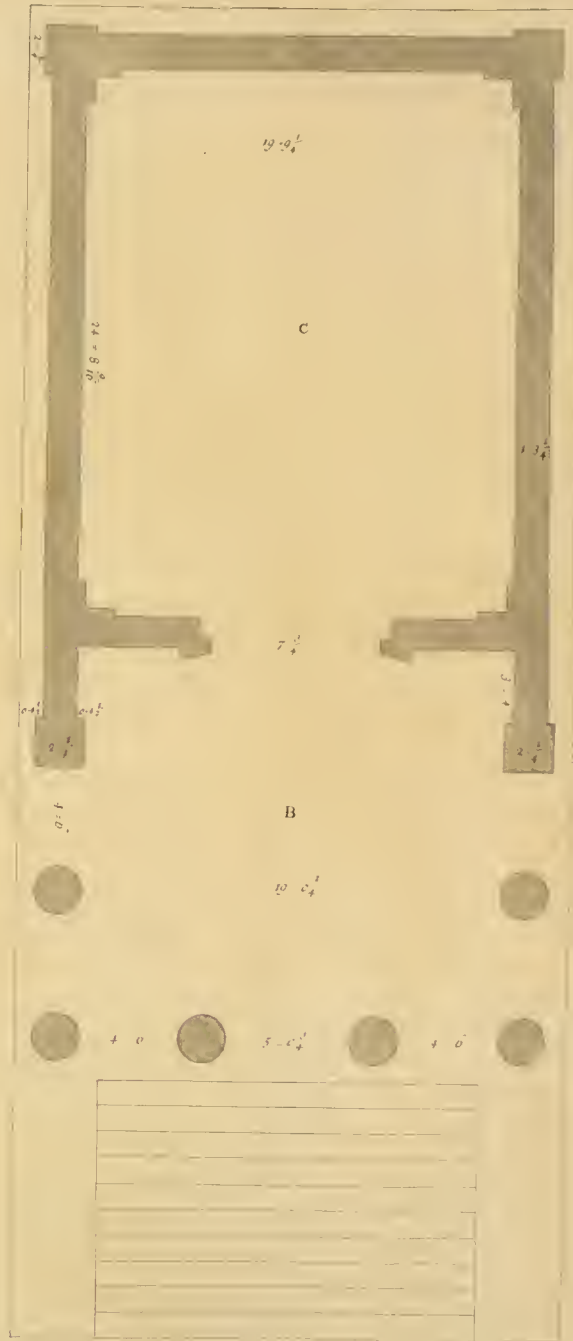
* Plate LXXXIX. † Plate LXXX. ** Plate LXXXI. †† Plate LXXXII. *** Plate LXXXIII equal







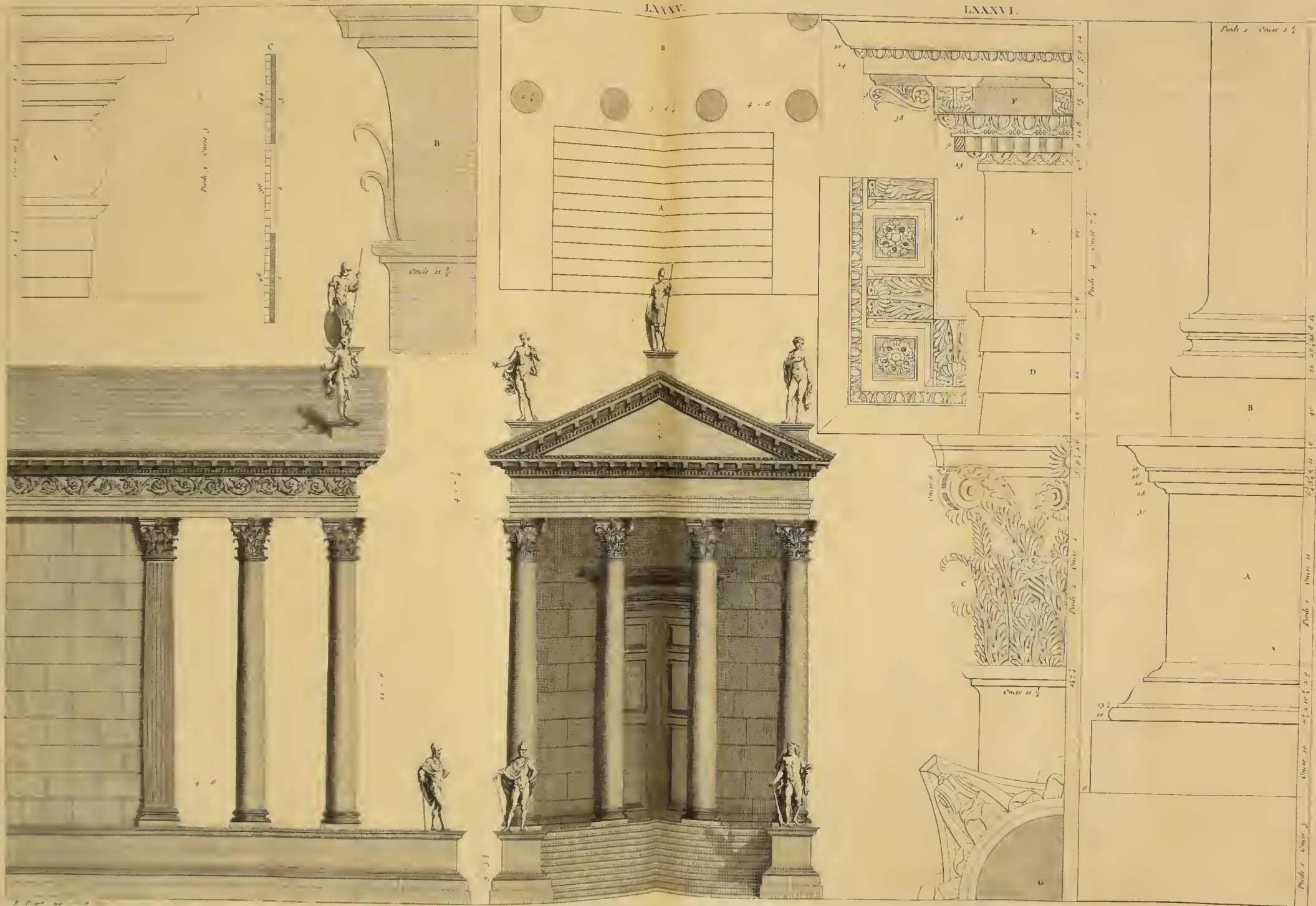




LXXXIV.

LXXXV.

LXXXVI.



equal dimensions, having the same Ornaments, and distant from each other fifty eight Foot, four Inches. Their draughts follow this account. The prospect of them is *Prostylos*, and the manner of them is what, after *Vitruvius*, I have above call'd *Systylos*, which has the Inter-columnations of two Diameters; only that the middle Intercolumnation has two Diameters and a quarter. Round these Temples there goes a Basement, on the top of which they have their Area or Floor, to which the ascent is by Steps plac'd in the front, as has been seen in many other Temples. The Bases of the Columns are after the *Attick* manner, and have their Plinth as thick as all the remainder of the Base. The Capitels are wrought with Olive Leaves very neatly. The Stalks are cover'd with Foliage of Oak Leaves, which difference is seldom seen in others, and deserves to be remark'd. The Architrave is likewise different from the most part of others, because its first Fascia is large, the second less, and the third under the Cimaesium still less than this: besides that these Fascias shoot out in their lower part, which was designedly done, that the Architrave might project the less, and so not hide the Inscription on the Frize of the front, which is as follows.

ROMAE ET AUGUSTO CAESARIS INVI. F. PAT. PATRIÆ.

The Foliage of the said Frize surround the other parts of the Temple. The Cornice has few Members, and is wrought with the usual Intaglias. The Ornaments of the Door are gone: but I have made them in such a manner as I think they ought to have been. The Nave is a fourth part longer than it is large. The whole Temple, taking in the Portico, is longer than it is large two Squares.

A. *The Steps which lead to the Temple.*

B. *The Portico.*

C. *The body of the Temple.*

* *The Elevation of a part of the Temple in flank.*

A. *The Ornaments of a Door of my Invention.*

Capitel.

C. *A Scale of three Foot divided into 144 parts.*

B. *The Profil of the Bell of the*

† *The Elevation of the front of the said Temple.*

A. *The Steps leading to the Temple.*

B. *A part of the Portico.*

** *The Ornaments at large.*

A. *The Pedestal or the Embasement of the Temple.*

D. *The Architrave.*

E. *The Frize.*

B. *The Base of the Columns.*

F. *The Cornice.*

C. *The Capitel*

* Plate LXXXIV. † Plate LXXXV. ** Plate LXXXVI.


G. *A part of the Plan of the Capitel.*

N. B. The Scale by which the said Ornaments have been measured is in Plate S4, Letter C.

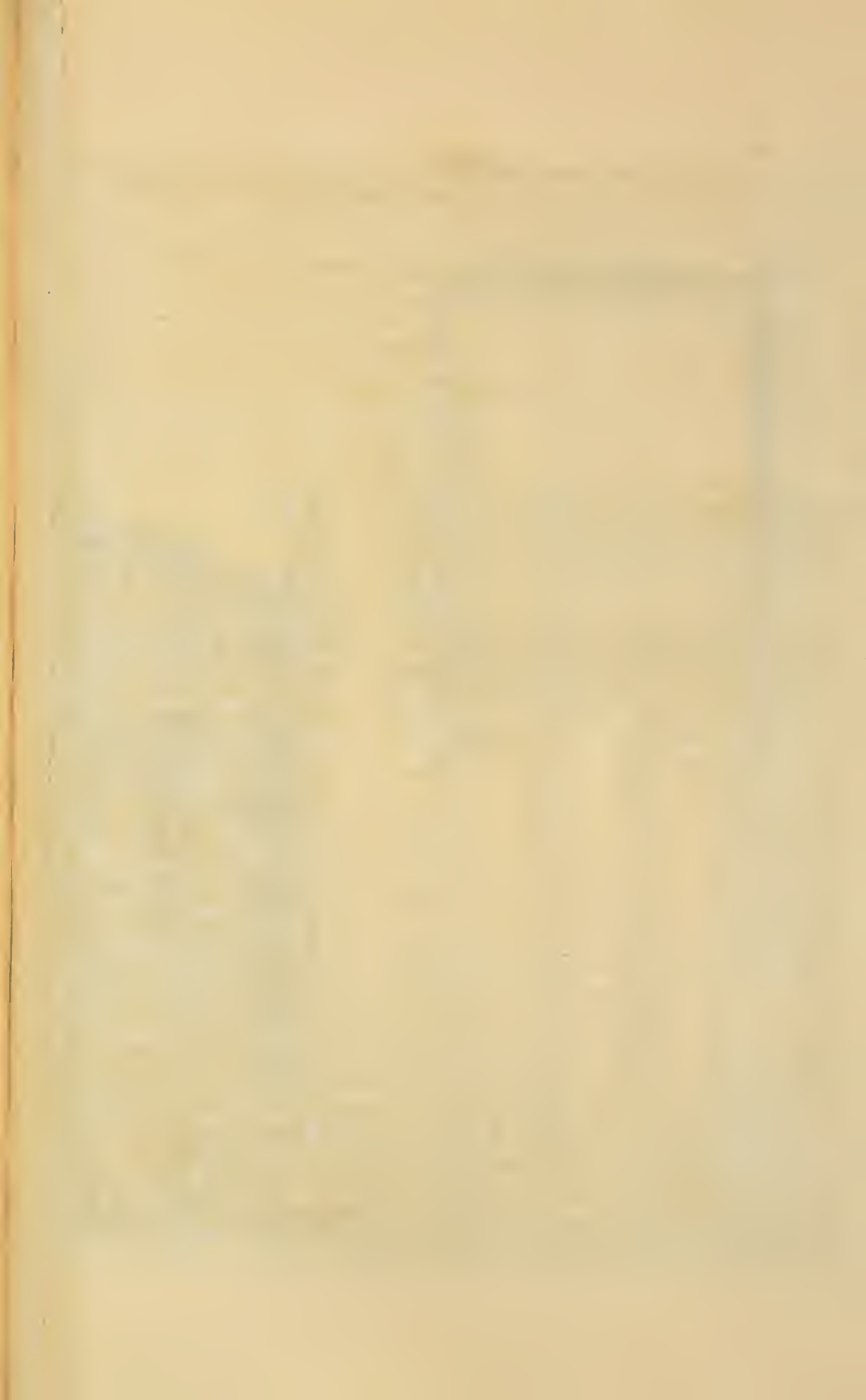


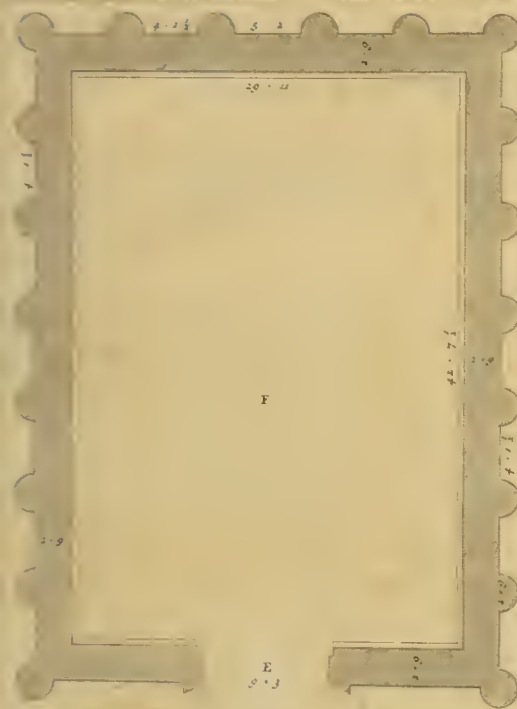
CH A P. XXVIII.

Of the two Temples of Nimes, and first of that which is call'd la Maison quarree, or the square House.

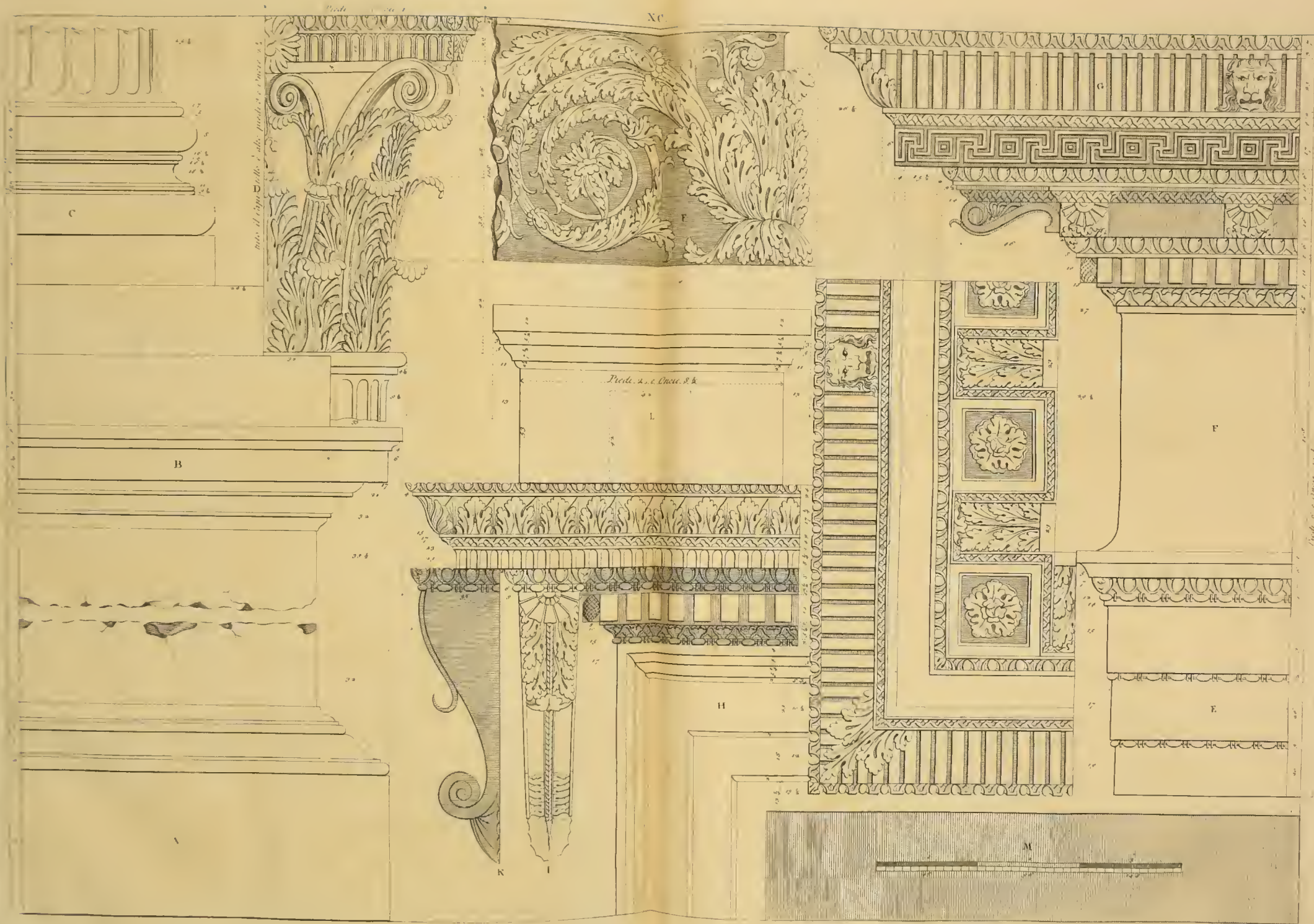
 **I**N *Nimes*, a City of *Languedoc*, which was the native Country of the Emperor *Antoninus Pius*, are seen, among many other magnificent and curious remains of Antiquity, the two following Temples. * This, of which I am first going to treat, is by the Inhabitants of the place call'd *la Maison quarrée*, or the square House, because it is of a quadrangular form: And they affirm it was a *Basilica* or Court of Justice (of which *Basilicas*, their use, and manner of Building, I have already discours'd in the third Book, according to the mind of *Vitruvius*) but because their form was high, I believe this lower Edifice to have been a Temple. What is the prospect and manner of it, is manifest enough from what has been said of so many other Temples. The floor of this Temple is elevated from the ground ten Foot, five Inches. For a Basement quite round it there is a Pedestal, upon the Cimaſium of which are two Steps, which support the Base of the Pillars: And it may very well be, that *Vitruvius* meant such Steps, when, at the end of the third Chapter of his third Book, he says, *that in making a continual Embasement round a Temple, the Scamilli* (which perhaps are these Steps or else *Zoccas*) *under the Bases of the Columns ought to be made unequal, falling directly plumb over the naked of the Pedestal which is under the Columns, and being equal under the Base of the Column and above the Cimaſium of the Pedestal.* This passage has exercis'd the consideration of many. The Base of this Basement has few Members, and is thicker than the Cimaſium; as I have elsewhere directed should be done in Pedestals. The Base of the Columns is *Attick*, but has moreover some *Astragals*, whence it may be call'd *Composite*, and agreeable to the *Corinthian* Order. The Capitels are wrought with Olive Leaves, and have the Abacus carv'd. The Rose plac'd in the midst of the fore-part of the Capitel takes up the height of the Abacus and the Filet of the Bell; which, as I have remark'd, is follow'd in all the ancient Capitels of this sort. The Ar-

* Plate LXXXVII.









chitrave, Frize and Cornice are a fourth part of the length of the Columns, and all the parts of them are very finely carv'd. The Modifications are different from all those I have seen, this difference of theirs from the common sort being very ornamental: And whereas the Capitels are of Olive Leaves, these are carv'd with Oak Leaves. Over the *Gula recta* instead of a Fillet is carv'd an Ovolo, which is seen in few Cornices. The fronton is exactly finish'd as *Vitruvius*, in the place above-cited, directs. Because of nine parts of the length of the Cornice, one of them is put in the height of the fronton under its Cornice. The Jambs or Pilasters of the Doors are thick in front, a sixth part of the largeness of the light or void space. This Door has several fine Ornaments, and perfectly well carv'd. Over its Cornice, even with its Jambs, are two pieces of Stone wrought after the manner of Architraves, and advancing out of the said Cornice. In each of them is a square hole large every way ten Inches and a half, thro which I fancy they let down certain long pieces reaching to the ground, to bear an additional Door to be taken up or down at Pleasure, and made Lettice-wise; to the end that the People standing without might see what was done in the Temple, without being any hindrance to the Priests.

A. *The Steps leading to the Temple.*

B. *The Portico of the Temple.*

C. *A plan of the two bor'd Stones, projecting over the Cornice of the Door.*

D. *The holes of ten Inches and a half square in the middle of the said Stones.*

E. *The Door of the Temple.*

F. *The body of the Temple.*

* *The Elevation of the front of the Temple.*

† *The Elevation of the flank.*

** *Part of the Members at large.*

A. *The Base of the Pedestal.*

B. *The Cimastum.*

C. *The Base of the Columns.*

D. *Half of the Capitell.*

E. *The Architrave.*

F. *The Frize and the Foliage carv'd in it.*

G. *The Cornice.*

H. *The Ornaments of the Door.*

I. *The scrolls of the Door in front.*

K. *The Profil of the said scroll.*

L. *The Stone over the Cornice.*

M. *A Scale of three foot divided into 144 parts.*

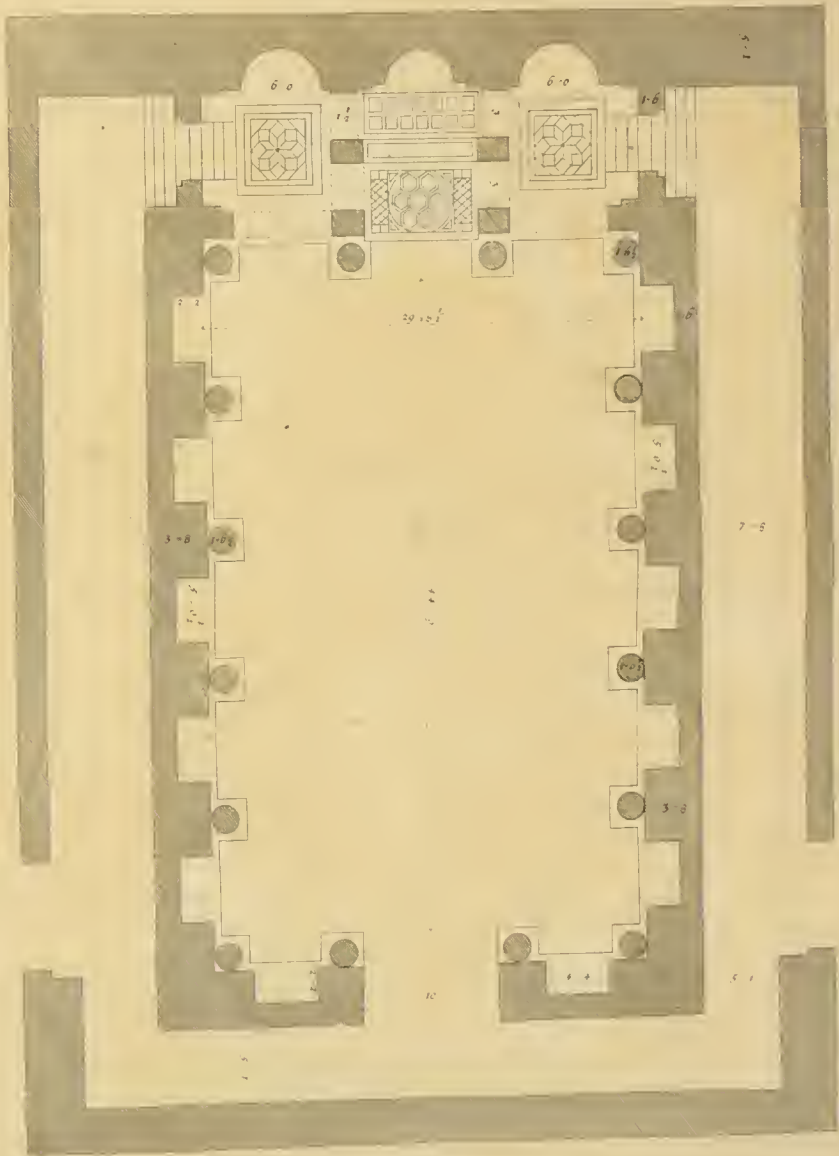
* Plate LXXXVIII. † Plate LXXXIX. ** Plate XC.

C H A P. XXIX.

Of the other Temple of Nimes.

THE following draughts belong to the other Temple * of *Nimes*, said by the Inhabitants of that City to have been the Temple of *Vesta*; which in my opinion cannot be, as well because the Temples of *Vesta* were made round, after the figure of the Earth, whereof she was held to be the Goddess: As that this Temple had the Passages on three sides of it inclos'd with Walls, in which were the Doors to the sides of the Cell, and the Door of the Nave it self in the front, so that it could receive light from no quarter. Now, as no reason can be given why obscure Temples should be made to *Vesta*, I therefore believe this Temple was dedicated to some of the infernal Deities. In the inner part of this Temple are Tabernacles, in which there must have been Statues. The inside of the Temple over-against the Door is divided into three parts. The Area or Floor of the middle part is level with the rest of the Temple: The other two parts have their Floors elevated to the height of the Pedestals, and you ascend to them by two pair of Stairs which begin in the Passages, which, as I have said, come round this Temple. The Pedestals are a little higher than the third part of the length of the Columns. The Bases of the Columns are compounded of the *Attick* and *Ionick*, and have a most fine Profil. The Capitels are likewise Composite, very curiously wrought and polish'd. The Architrave, Frize, and Cornice, are without *Intaglias*; and very simple are the Ornaments of the Tabernacles, which are round the Nave. Behind the Columns which are opposite to the Entry, and that make in our way of speaking the great Chappel, there are square Pilasters, which have like Composite Capitels, but different from those of the Columns, and even different among themselves; because the Capitels of the Pilasters which are immediately next the Columns have different *Intaglias* from the other two: But they have all of them so fine and agreeable a form, and are of so excellent an invention, that I remember not to have seen any Capitels of that sort better or more judiciously made. These Pilasters bear up the Architraves of the Chappels on the sides, to which you ascend, as I said, by the Stairs of the Passages; and for this reason they are this way larger than the Columns are thick, which is worthy of Consideration. The Columns, which are round the Nave, support certain Arches made of

* *P. de N. C.*





Pied. 5 Once 11 $\frac{1}{2}$

Pied. 14 Once 8 $\frac{1}{2}$

Pied. 6 Once 4 $\frac{1}{2}$

Pied. 7 Once 8

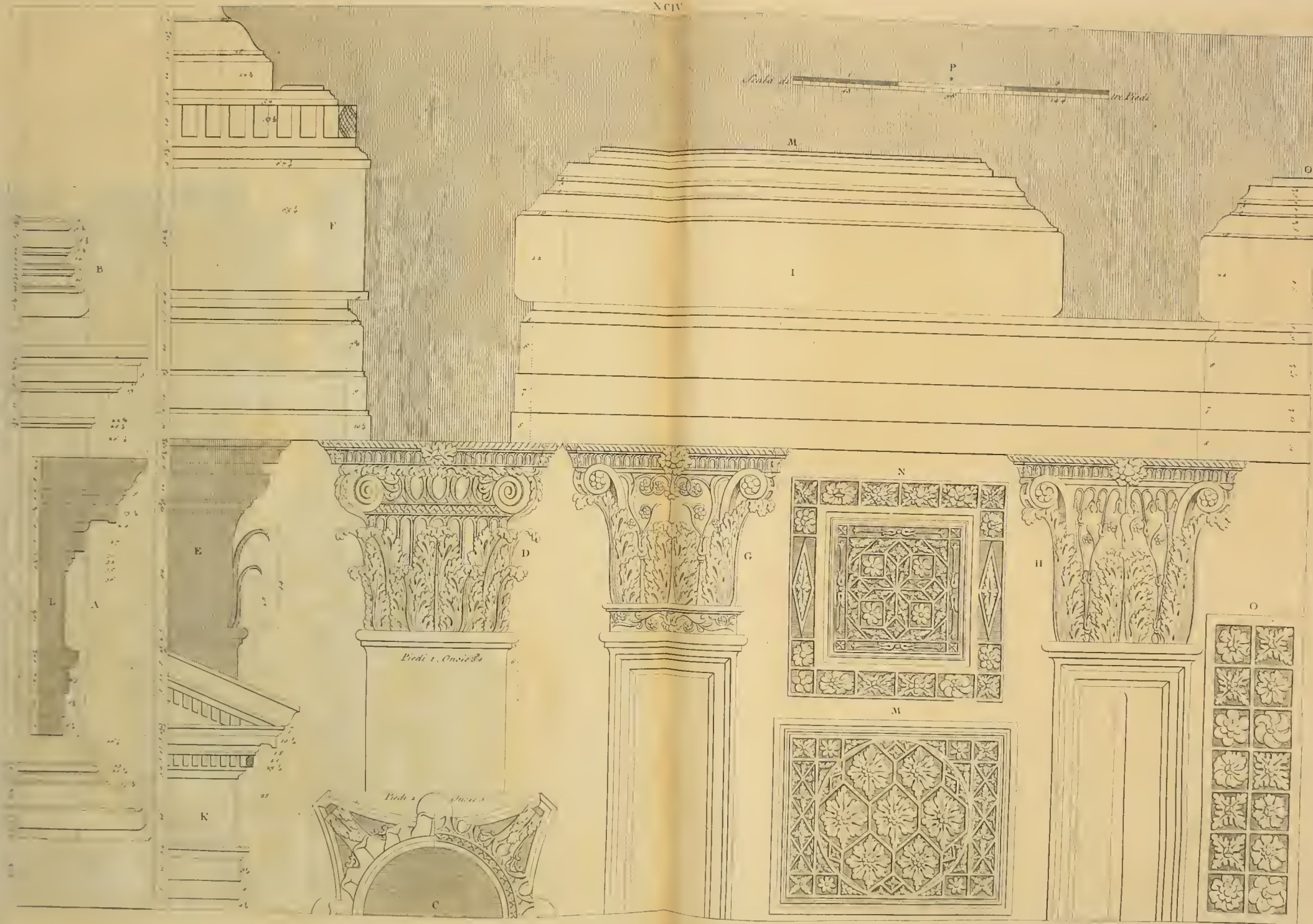


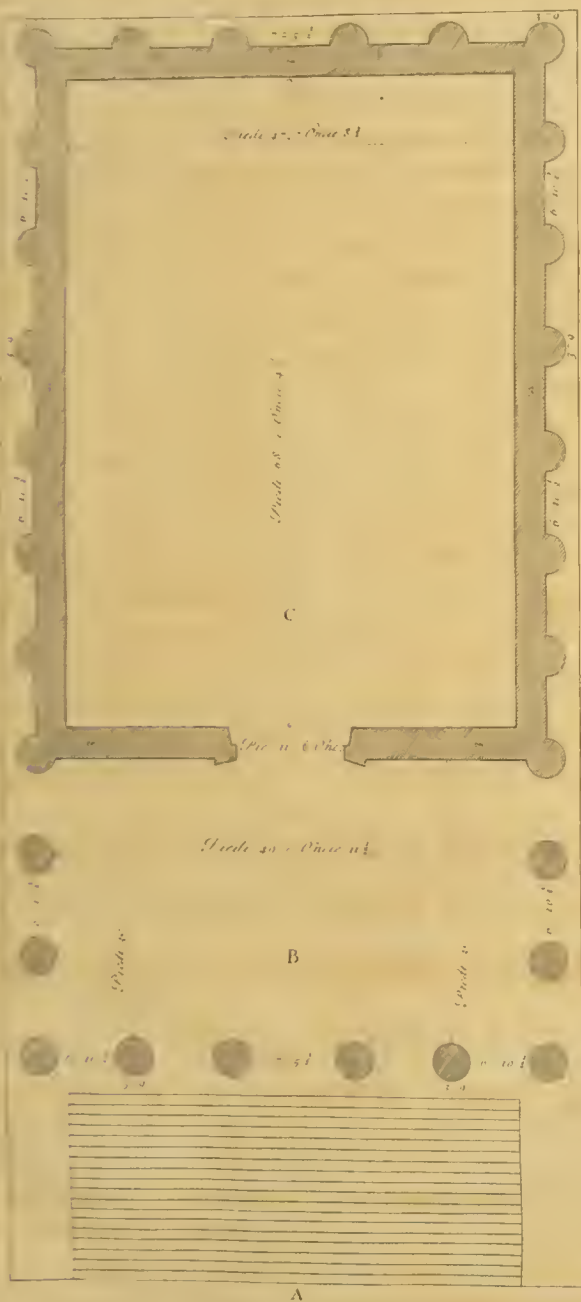
Pl. 1. 1810.

Pl. 1. 1810.

Pl. 1. 1810.

J. P. 1810.





square Stones: And from one of these Arches to the other are plac'd the Stones that make the greater Vault of the Temple. This whole Edifice is made of square Stones, and is cover'd with flat Stones so plac'd, that the end of one comes over the beginning of the other; that it is not possible for the Rain to penetrate. I have us'd very great diligence about these two Temples, because they appear'd to me to be Edifices deserving the utmost Consideration; and whereby it may be known, that it was as it were the property of that Age to understand every where the true way of Building.

* Half what appears of the inside over-against the Door.

† The Elevation of part of the flank inside.

** The Ornaments of the Tabernacles, Columns, and Soffits, all which are refer'd to by the following Letters.

A. *The Pedestal.*

B. *The Base of the Column and Pilasters.*

C. *Plan of the Capital.*

D. *The Capital of the Columns.*

E. *The Profil of the Capital without the Volutas.*

F. *The Architrave, Frize and Cornice over the Columns.*

G. *The Capital of the Pilasters behind the middle Columns.*

H. *The Capital of the other Pilasters.*

I. *The Architrave, Frize and small Cornice over the Pilasters behind the middle Columns.*

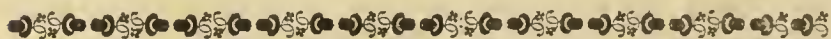
K. *The Ornaments of the Tabernacle which are between the Columns round the Temple.*

L. *The Ornaments of the Tabernacle of the great Chappel in the middle of the Temple.*

M, N, O. *The Compartments of the Soffita of the said Chappel.*

N. B. The above said Compartments have been design'd by a smaller Scale.

P. *A Scale of three Foot divided into 144 parts.*



C H A P. XXX.

Of two other Temples in Rome, and first of the Temple of Concord.



ESIDES the Temples delineated above, when I treated of those that are in Rome, there may be seen at the foot of the Capitol, near to the Arch of Septimius (where the Roman forum begun) the Columns of the Portico of the following †† Temple; which,

* Plate XCII. † Plate XCIII. ** Plate XCIV. †† Plate XCV.

in consequence of a Vow, was built by *Furius Camillus*, and, according to some, dedicated to *Concord*. The publick Affairs were frequently debated in this Temple, to which we may conclude that it was consecrated: Because the Priests would not suffer the Senate to meet about matters of State except only in consecrated Temples, and those only were consecrated that were built according to the directions of the *Augurs*; for which reason, and the treating therein of the Cares of the Government, the Temples so made were also call'd *Curia*. Among many Statues with which this Temple was adorn'd, Writers make mention of that of *Latona*, holding in her Arms *Apollo* and *Diana* her Children; and likewise the Statue of *Esculapius* and his Daughter *Hygieia*, or Health; those of *Mars*, *Minerva*, *Ceres*, *Mercury*, and that of *Victory*, which was in the fronton of the Portico, and which, in the Consulship of *Marcus Marcellus* and *Marcus Valerius*, was struck with a Thunderbolt. By what may be gather'd from the Inscription remaining still on the Frize, this Temple was destroy'd by Fire, and afterwards rebuilt by order of the Senate and People of *Rome*; whence I am apt to believe, that it does not come up to the Beauty and Perfection of the first. The Inscription is thus.

S. P. Q. R. INCENDIO CONSUMPTUM RESTITUIT.

That is, 'The Senate and People of *Rome* have re-edify'd this Temple consum'd by Fire.' The Intercolumnations are short of two Diameters. The Bases of the Columns are compounded of *Attick* and *Ionick*. They are somewhat different from such as are commonly made, but finish'd very finely. The Capitels may be likewise said to have a mixture of *Dorick* and *Ionick*, and are perfectly well wrought. The Architrave and Frize in the front on the outside are even with each other, and no distinction between them; which was done, that an Inscription might be put there: But on the inside, that is, under the Portico, they are divided, and have their several Intaglias, which may be seen in their Draughts. The Cornice is simple, that is, without Intaglias. No part of the old Walls of the Nave can be seen, but the present Walls have been made since, and not extremely well: But nevertheless we know how they ought to have been.

A. The Steps leading to the Temple.

B. The Portico.

C. The body of the Temple.

* The Elevation of the front of the Temple.

† The several Members at large.

A. The Basement that goes round the Temple.



6. 9

6. 9

Prodi 30 e Cuneo 9

Prodi 30 e Cuneo 9

10. 6

10. 6

Prodi 40 e Cuneo 11 1/2

3. 9

3. 9

6. 10 1/2

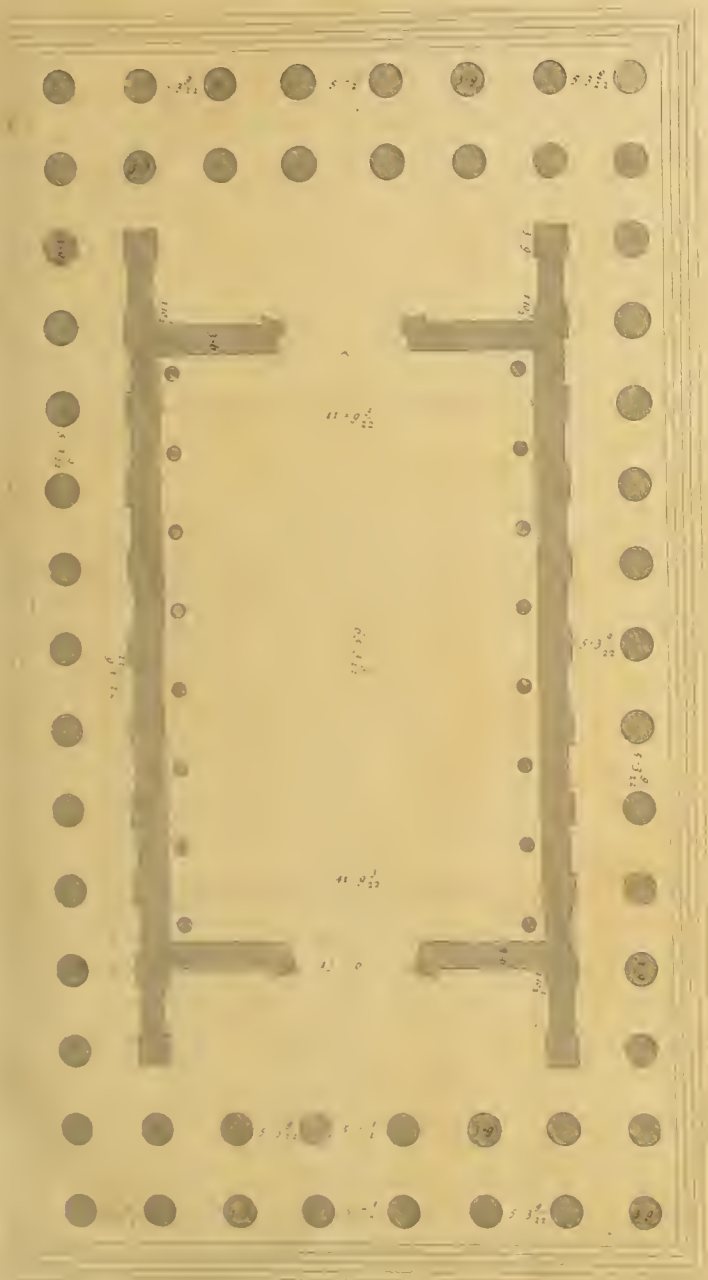
7. 5 1/2

6. 10 1/2

3. 9

3. 9







- B. *The Base of the Columns.*
 C. *The front*
 D. *Half the Plan*
 E. *The Profil without the Volutas*
 F. *The Architrave, Frize and Cornice.*
 G. *The Architrave and Cornice within the Portico.*
 H. *A Scale of three foot divided into 144 parts.*

} of the Capitel.

C H A P. XXXI.

Of the Temple of Neptune.



VER against the Temple of *Mars the Avenger*, whereof we have given the Draughts above, in the place call'd in *Pantano*, behind *Marforio*, stood antiently the following * Temple, whose Foundations were discover'd in digging for building a House; and there was also found great store of marble Stones, all excellently wrought. It is not known by whom it was built, nor to what God dedicated: But because in the fragments of the Cimaſium of its Cornice are ſeen Dolphins carv'd, and that in ſome places between the Dolphins there are Tridents, I perſuade my ſelf it was dedicated to *Neptune*. Its proſpect was *Peripteros*, or wing'd round. Its manner was *Pycnoſtylos*, or thick of ſet Columns. The Intercolumnations of it were the eleventh part of the diameter of the Columns, wanting a Diameter and a half; which I think deſerves notice, ſince I never ſaw in any other antient Edifice ſuch ſmall Intercolumnations. Tho no part of this Temple is left ſtanding, yet from the remains of it, which are many, it was poſſible to come at the knowledge of the whole; that is, of the Plan, the Elevation, and the particular Members, which are all wrought with admirable ſkill.

† The Elevation of half the front, without the Portico.

- A. *The Door of the Temple.* D. *The Cornice.*
 B. *The Architrave round the Door.* E. *A Scale of ſix Foot divided into 288 parts.*
 C. *The Frize.*

** The Elevation of half the front under the Portico, that is, the firſt Columns being taken away.

- F. *The Profil of the Pilasters which are round the Nave of the Temple, over-againſt the Columns of the Porticos.*

* Plate XCVIII. † Plate XCIX. ** Plate C.

G. *The Coriols of the Wall of the Nave on the outside, upon which begins the division of the rustick Masonry of the Wall.*

H. *The Profil of the rustick Masonry of the Wall.*

I. *A Scale of six Foot divided into 288 parts.*

* *The particular Members at large.*

A. *The Base.*

C. *The Architrave, Frize, and Cornice.*

B. *The Capitel.*

† *The Compartments, and the Intaglias of the Soffitas of the Porticos which are round the Nave.*

E. *The Profil of the Soffitas.*

F. *A Scale of three foot divided into 144 parts.*

G. *The Soffita of the Architrave, between one Capitel and another.*

* *Plate CL.* † *Plate CII.*

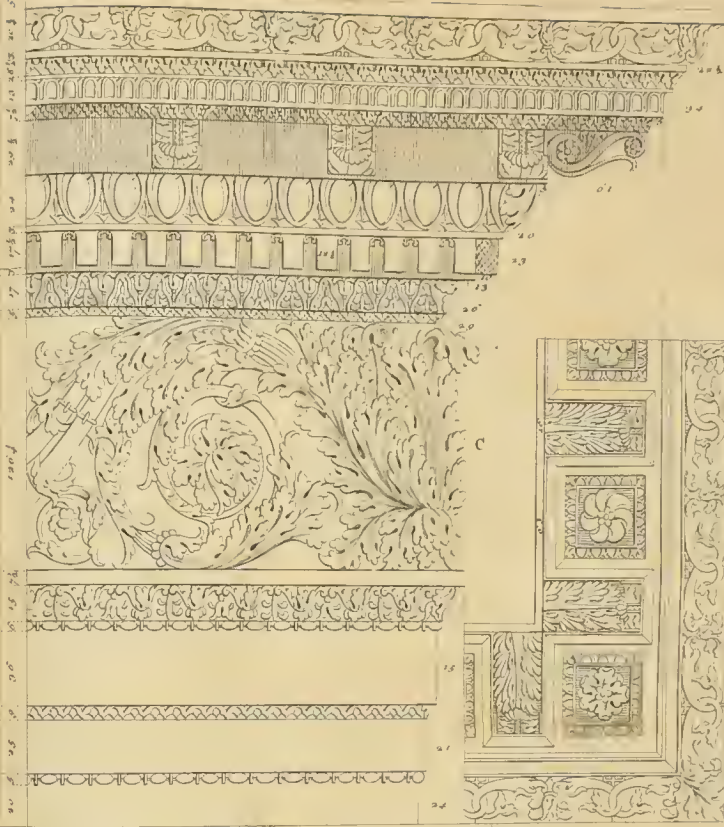
R E M A R K.

Here are the two Cuts** which I mentioned at the end of the second Book, that were probably mislay'd during the hurry of so laborious an Edition made by Palladio of his Works. Perhaps, as Mr. de Chambray has it, they were not drawn till afterwards, purposing them for a second Edition, which in all likelihood he would have enrich'd with many more of the like nature; as may be gathered from what he said above in the 25th Chapter, wherein he promises soon to publish his Drawings of the Amphitheatres; besides what he had already promised in the 19th Chapter of the first Book in relation to the Triumphant Arches: But as that part of his Works has not appeared, we may conclude that he did not live long enough to execute his design. This Temple is of the Dorick Order, and tho plain to outward appearance, it was nevertheless plac'd by Ant. Labaco among the antient Buildings. Palladio mentions it likewise in the 15th Chapter of his first Book, where he calls it the Temple of Piety. It seems likewise that Vitruvius has had the same in view in the third Chapter of his fourth Book, when he speaks of the inconveniencies of the angular Trygliphes, which are found in the Entablature of this Temple. However, it is an authentick precedent for the opinion of those, who maintain that it is an Error to add a Base to the Dorick Columns, since the antients never did, and that it is a peculiar propriety of that Order. The Antiquity of this Edifice, and the occasion on which it was built, do still render it more valuable. It is the general opinion, that it stands on the very ground wherein happened that memorable deed of the young Woman, who knowing her Father to be sentenced to be starv'd to death in that Prison, came every day secretly to let him suck her Milk. The story is commonly known; Pliny and Valer. Maximus relate it, and say, it happen'd under the consulate of L. Quinctius and M. Acilius in the year of Rome 603, and about 148 years before the Birth of Jesus Christ.

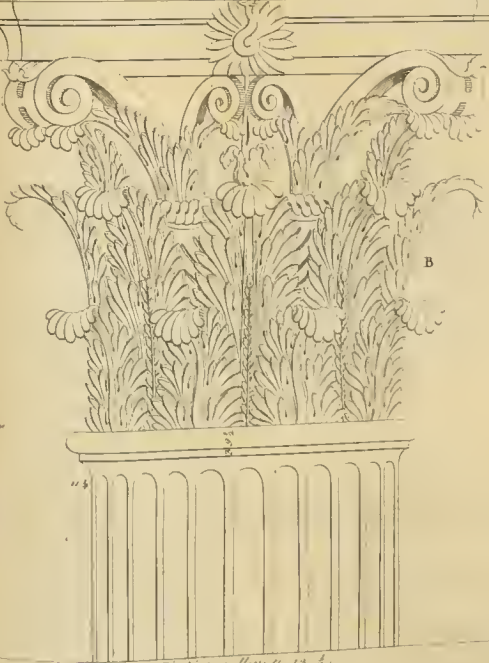
* *Plate CL.* † *Plate CII.*

The End of the Fourth and last Book.

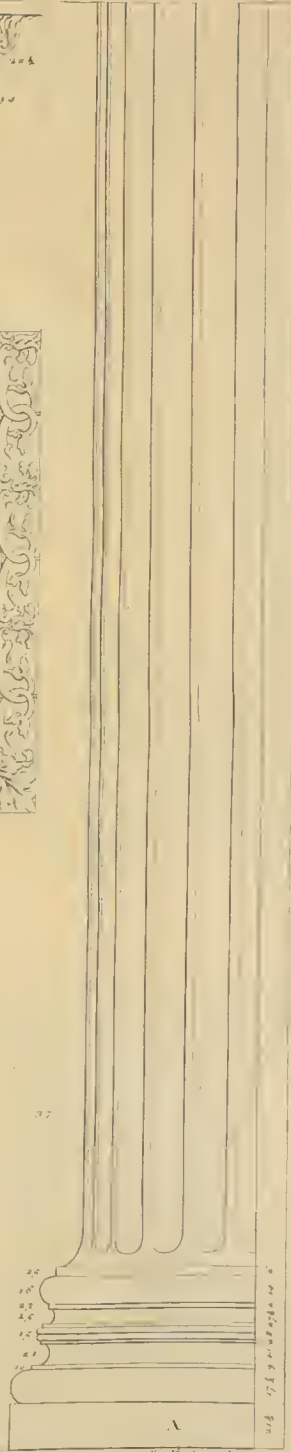
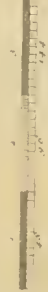
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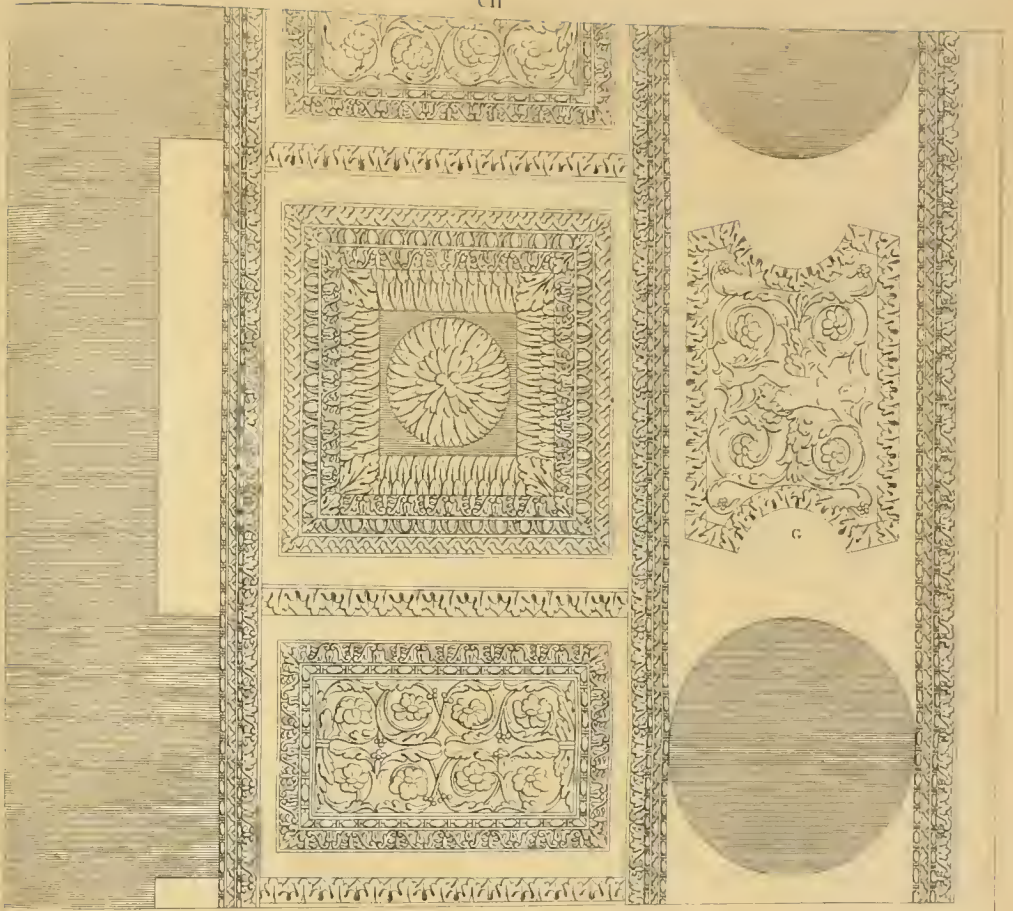
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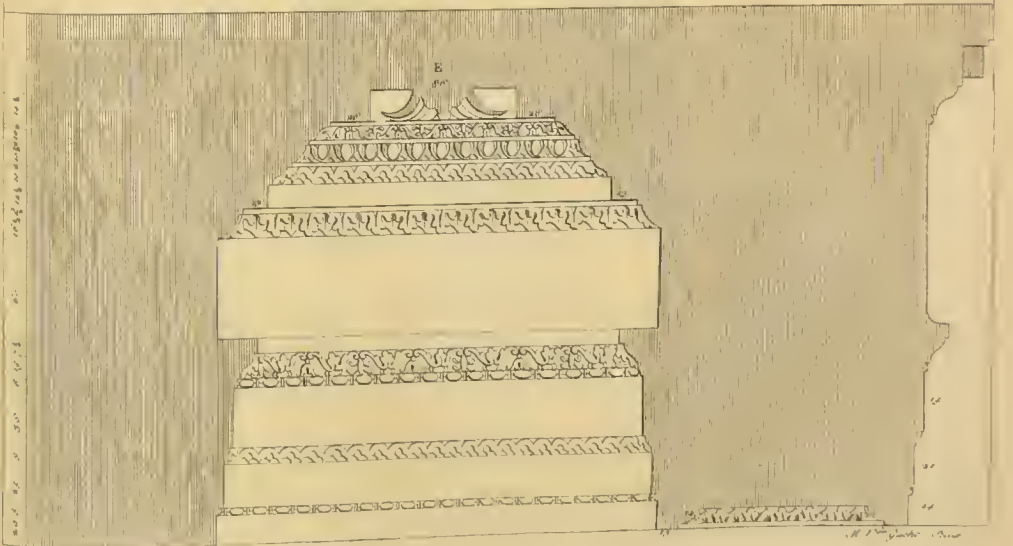
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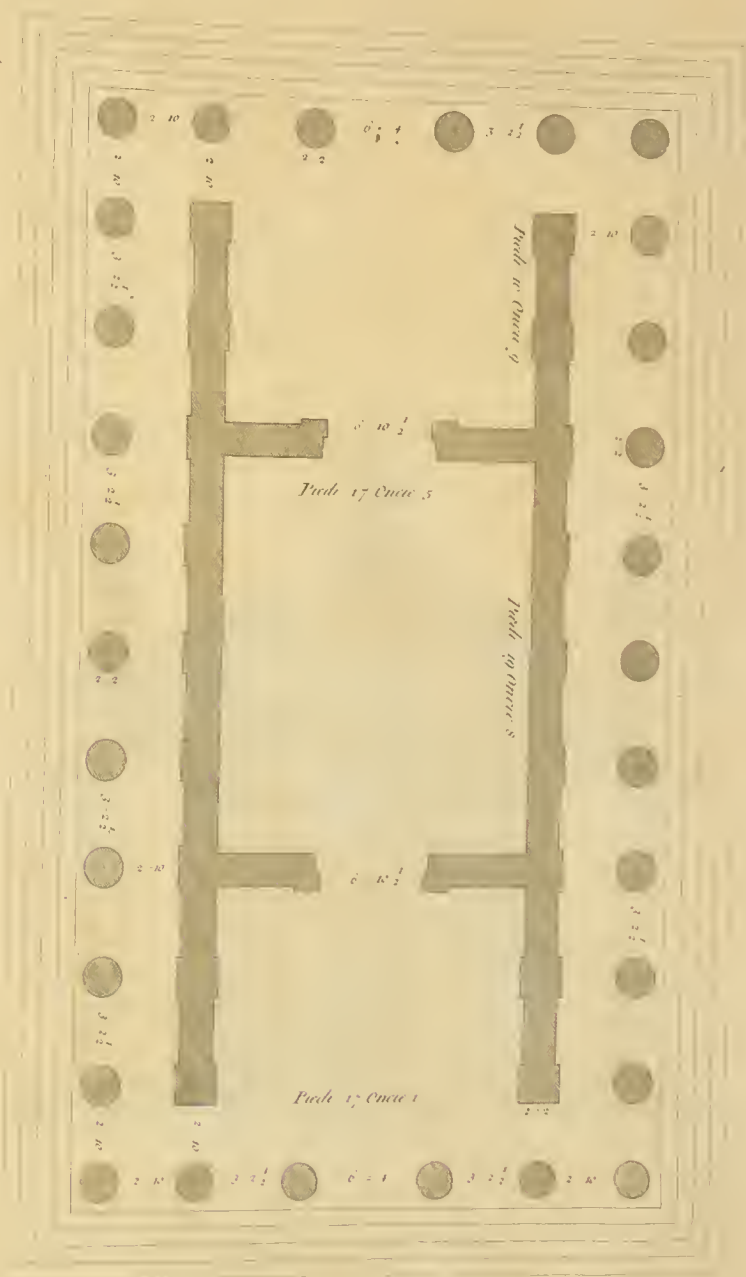


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Scala di 100 piedi.







Temp. de l'Acad.

Temp. de l'Acad.



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Of the most remarkable Things contain'd in this
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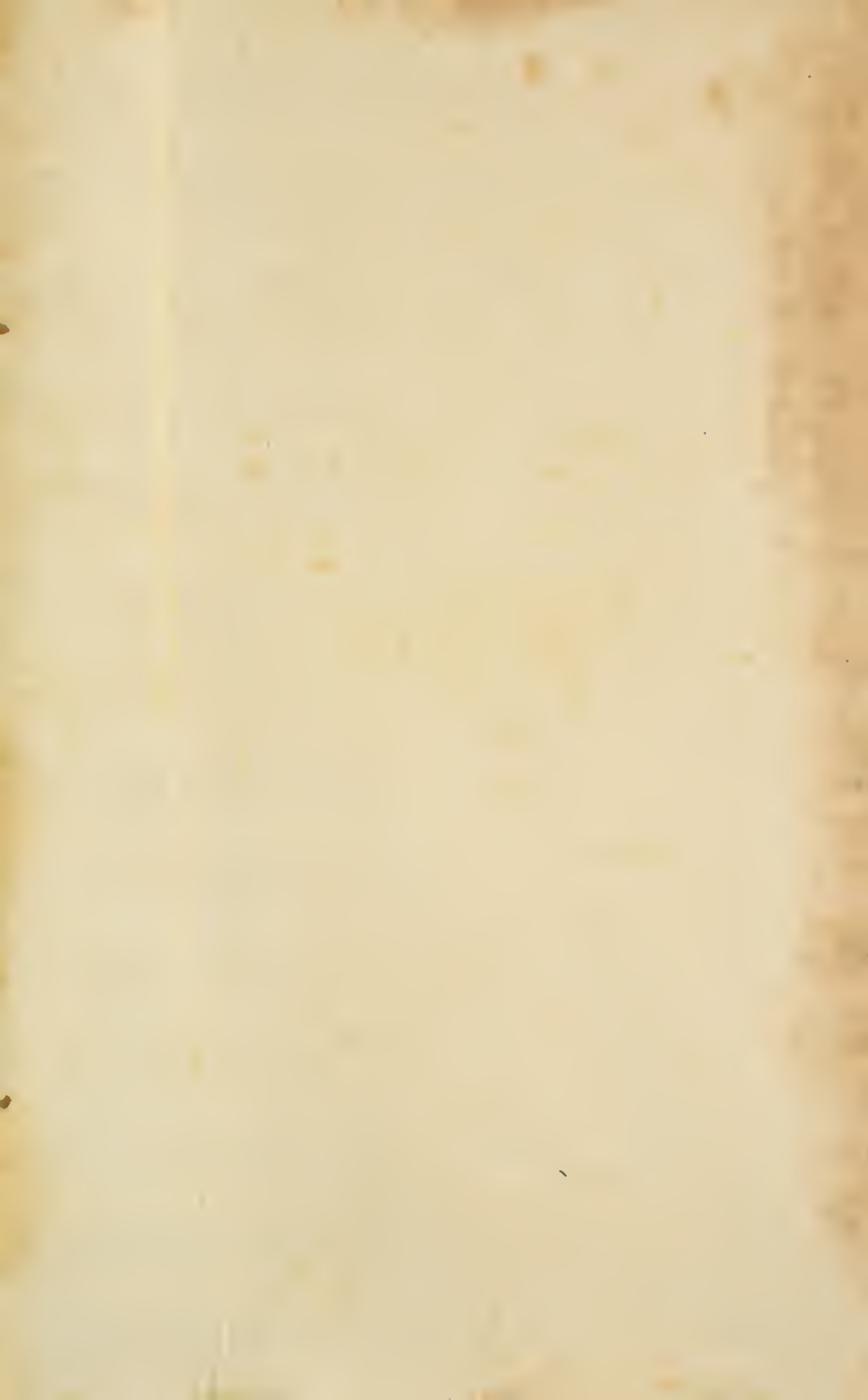
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